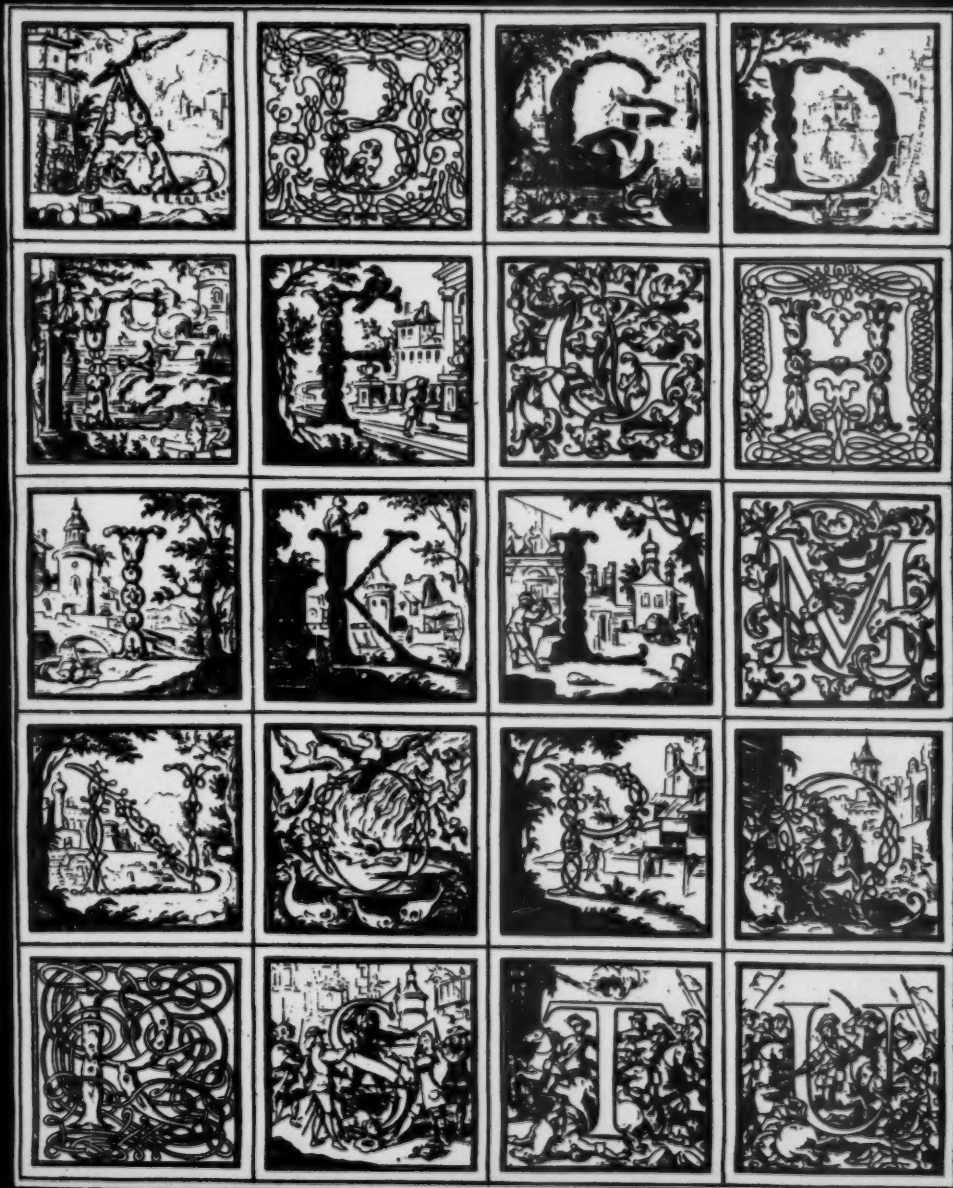


JANUARY 1967

The Quarterly Journal

OF THE LIBRARY OF CONGRESS



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Editor's Note



HOSE who write the Roman alphabet have 26 letters to give their thoughts visible form. The artist who framed the design used on the cover of this issue cut these 26 to 24, discarding the J and the W.

It is sobering to consider how much of the world's history, how much of national and international policy, belief, and action, how much of our own personal fate depends upon the use of these 26 frail characters by one brain, their understanding by another.

Letters without words have come to have their own meanings and message. Some are awe inspiring, symbolizing truths for endless meditation: "I am Alpha and Omega, the beginning and the ending, saith the Lord."

Others are terse statements of acceptance. We follow Lloyds of London in labeling a good thing A-1. Men around the world signify approval with OK and abandon the argument over the origin of the handy phrase. Early in life we were taught to mind our P's and Q's by mentors who little thought that the admonition to innocent young charges

stemmed from the alehouse. If we would be wise, we learn a subject from A to Z and there are those who do this with such success they are called Men of Letters.

In endless combinations those 26 letters have produced both the poetry that feeds the soul and the prose that feeds the world's workaday trade. In one man's hands they fashion the wooden words of a business letter, in another's the singing sound of a sonnet, and in still another's the brittle glitter of the sales slogan. Shakespeare used them to write *Hamlet*, Lincoln the *Gettysburg Address*, and e.e. cummings his lowercase poetry.

This issue treats of materials produced from the alphabet's 26 letters over several centuries by mapmakers, musicians, artists, photographers, soldiers, and songmakers. QJ authors have, in turn, employed these letters in tracing the provenance and discussing the significance of these materials.

Most important in this context, perhaps, is the testimony this issue gives of the relation between libraries and letters. The one exists to preserve and promote the best use of these 26 potentially powerful symbols. SLW





Title cartouche of the 1669 French edition of Blaeu's map of Africa. Acquired in June 1966, it is one of two rare 17th-century wall maps in the Library of Congress.

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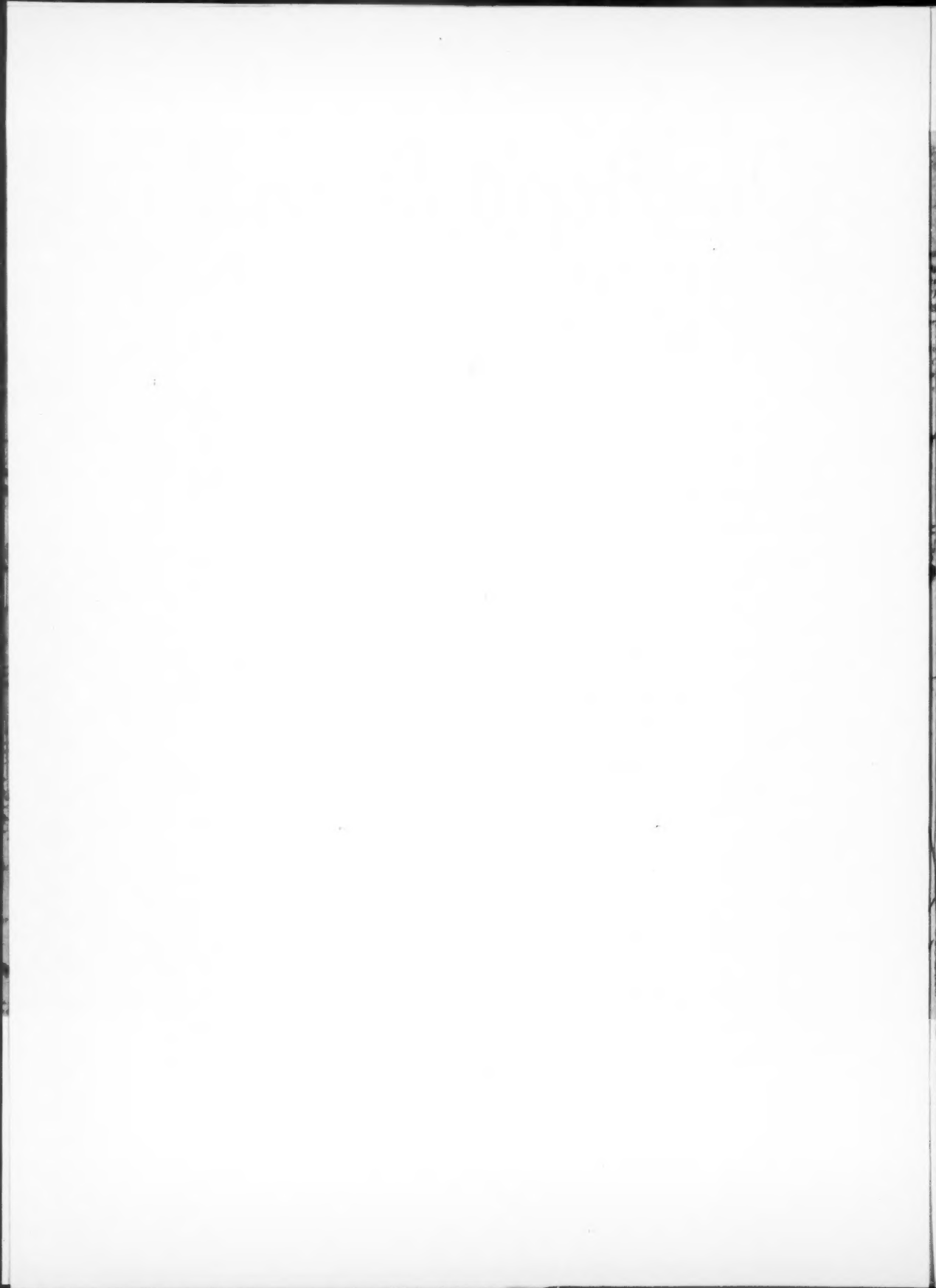
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Seventeenth Century Wall Maps of America and Africa

WALTER W. RISTOW

Associate Chief, Geography and Map Division

THE EXCITING AND FAR-RANGING explorations and discoveries of the 15th and 16th centuries had a dramatic impact on all the arts and sciences in Europe. Map-making in particular was stimulated and revolutionized by the awakened geographical consciousness, the expansion of commerce and trade, and the development of new instruments and techniques for compiling and reproducing maps.

Until about the middle of the 16th century map publishing was largely concentrated in south and central Europe. Shortly after 1550, with the shift from woodcut to engraving, cartographic leadership moved to the Low Countries, where the craft of copper engraving had reached its highest development. For almost a century, beginning around 1570, Dutch mapmakers dominated the field, with the principal houses located, successively, in Antwerp and Amsterdam. This "Golden Age" of Netherlands cartography coincided with the period of the great

Dutch artists. There were, in fact, close relationships between mapmakers and painters, and the two arts had reciprocal interests and influences.

Seventeenth-century Dutch cartography is especially renowned for its magnificent atlases, some of which were published in as many as 12 large folio volumes. Abraham Ortelius of Antwerp introduced the atlas format in 1570 with his *Theatrum Orbis Terrarum*. Atlas publishing, however, achieved its maximum development in Amsterdam during the middle of the 17th century. Here the large and efficiently organized cartographic workshops of Mercator-Hondius-Jansson, Willem and Joan Blaeu, Nikolaus Visscher, Frederik de Wit, and others produced numerous editions of multivolume folio atlases. The beautifully decorated and illuminated atlases were purchased by prosperous merchants, traders, industrialists, and nobility of the Netherlands and of other European countries. Bound in vellum, leather, or vel-



Above: Jan Vermeer's *Artist in His Studio*.

Below: Willem Janszoon Blaeu.



vet covers and preserved through the centuries in well-appointed private and public collections, a significant number of copies of 17th-century atlases have survived to bear witness to Holland's glorious age of cartography.

Less well represented today are the sheet and wall maps which were also produced in quantity by Dutch map publishers. Because they were exposed to all the processes and conditions of deterioration and wear, not many 17th-century wall maps survived. As Cornelis Koeman has noted, "Little is known as yet of the number and variety of these monumental items since only a few examples have been preserved. This is due to the fact that they were far more vulnerable than atlas maps. The historical significance of these maps, which decorated the walls of 17th-century living- and state-rooms, is great since their contents were, in most cases, the source of the atlas maps."¹

Large wall maps commonly decorated the interiors of many private dwellings and public edifices in the 17th century, as is demonstrated by a number of art masterpieces which show maps as wall hangings. Jan Vermeer (1632-75) in particular made effective use of contemporary maps in his artistic compositions. At least a half dozen of his paintings include cartographic representations. Most readily identified is Nikolaus Visscher's large wall map of the Netherlands, which is a prominent feature of Vermeer's *Artist in His Studio*. A map of Europe decorates the interior of the studio in his charming painting *Lady With a Lute*. Less easily distinguishable maps appear in other Vermeer canvases.

"With his superb translation of surface effects, ranging from brass and brocade to tapestry and ceramic tile, it was Vermeer," writes Elisabeth Walton, "who distinguished himself as the most accomplished portrayer of maps of his day."² Among Vermeer contemporaries whose paintings also testify to the popularity of wall maps in 17th-century Holland are Nicolaes Maes, Jacob Ochtervelt,

Gerard TerBorch, and Pieter de Hooch. These "masters were not insensitive to the decorative value of maps or they might well have been satisfied to limit their back-wall devices to framed allegorical pictures. What the appearance of maps in scenes of comfortable Dutch domesticity affirms is that well-trimmed walls were settings for geographical art just as naturally as they supported portraits and landscapes. It is appropriate that maps, which were appreciated as works of art in their own right, should be recorded in the painted canvases of their time."³

Giant atlases, preserved in two of the world's notable libraries, provide further evidence of the significance of large wall maps in 17th-century cartographic publishing. In 1660 a group of Dutch merchants, among them Johan Klencke, presented to Britain's King Charles II, in recognition of the restoration of the Stuart dynasty following the Cromwell interregnum, a bound collection of some 35 large wall maps. The "Klencke Giant Atlas," now in the British Museum, measures 70 by 38 inches. It is mounted on casters to facilitate opening the covers. The individual maps, which were printed from engraved plates, are excellently preserved. Included are representative works of the leading Dutch cartographers of the period, some of which are the only extant copies.

A similar collection of Dutch wall maps, bound in leather-covered oak boards, was presented about 1661 by Johan Maurits van Nassau to Friedrich Wilhelm von Brandenburg. Identified as the *Maurits, Mauritius* or *Kurfürsten Atlas*, this large volume is now in the Deutsche Staatsbibliothek, Berlin.⁴ Its 35 maps range in date from 1659 to 1661 and include works by Blaeu, de Wit, Hondius, Danckerts, Visscher, Ten Have, Colom, Jansson, and Allardt.⁵ The *Maurits Atlas* was exhibited at the Chicago World's Fair in 1893. The giant volume was damaged on the return

trip across the Atlantic but was completely restored in 1931.⁶

Apart from those preserved in the Klencke and Maurits atlases, fewer than 50 wall maps have been recorded, of the hundreds that were probably published in the 17th century. The high mortality rate reflects their decorative function. For display purposes the maps "were pasted on linen, often surrounded with edges, ornamental frames, series of views of cities, coats-of-arms, and cartouches, varnished and furnished with sticks and knobs, and made a very decorative effect with it all. The rather yellow varnish gave the maps a delicate and beautiful tone."⁷ To which we might add that varnish, which becomes brittle and cracks with age, also contributed to the deterioration and destruction of the maps.

A number of surviving wall maps are products of the Blaeu firm, the foremost Amsterdam cartographic publishing house of the mid-17th century. Willem Janszoon Blaeu (1571-1638), a native of Alkmaar, achieved fame as an instrument maker, surveyor, cartographer, globe maker, and publisher of maps, charts, and atlases. Shortly after 1600 he began making maps in his Amsterdam workshop. The Blaeu firm, which included sons Cornelis and Jan, published over the next 65 years some 400 maps, most of which were assembled in handsome folio atlases, in Dutch, Latin, French, German, Flemish, and Spanish editions.

Wall maps, a number of them of large size, were among the earliest Blaeu productions. Frederick C. Wieder, the distinguished Dutch cartobibliographer, recorded known copies of Blaeu wall maps in his "Descriptive Catalogue of Maps Published Separately by Blaeu."⁸ Among them are wall maps of the four continents, Africa, America, Asia, and Europe, initially published in 1608. Wieder recorded first edition copies of only two of these—maps of Asia and Africa in the Bibliothèque Nationale, Paris—but he also listed editions dated 1612, 1624, 1655, 1657, 1659, 1669, and 1673

NOVA ET ACVRATA TOTVS



IVS AMERICA TABVLA. aud. C.



of one or more of the four maps. Some of the later editions bear imprints of other publishers and are obvious plagiarisms. Copying maps of other publishers was a common practice in this period, and the Blaeu firm itself was no exception.

The Africa, America, Asia, and Europe maps are similar in size and format. The maps proper measure about 83 by 109 centimeters (32½ by 43 inches). On the right and left margins are costumed figures representative of different countries, and at the bottom there is a series of city plans and panoramas. Some editions have a title, in large letters, across the top of the map, and there may be two or more decorative cartouches. A second, outer border found on several maps contains descriptive text, usually in three languages. Illustrations and descriptive notes are also inserted at various locations on the land or seas on the maps themselves. Some of the extant maps are undated. The wall maps were attractively designed, artistically executed, and beautifully and brilliantly colored. They were worthy companions of the art masterpieces with which they shared the interiors of Dutch homes and public buildings. Time and the processes of deterioration have unfortunately dimmed the luster and brilliance of most of the surviving wall maps.

In the collections of the Library of Congress are two rare 17th-century wall maps, one portraying America and the other Africa. Both are obvious plagiarisms of Blaeu maps, although neither bears the imprint of the distinguished Dutch firm. The provenance of the map of America, which has been in the Library's possession for at least half a century, is unknown, and it has not previously been described. The African map was acquired by purchase from a private owner in June 1966. Both maps are in fair condition, with only small pieces lacking, principally in the outer decorative margins. Both have recently been restored in the Library's preservation

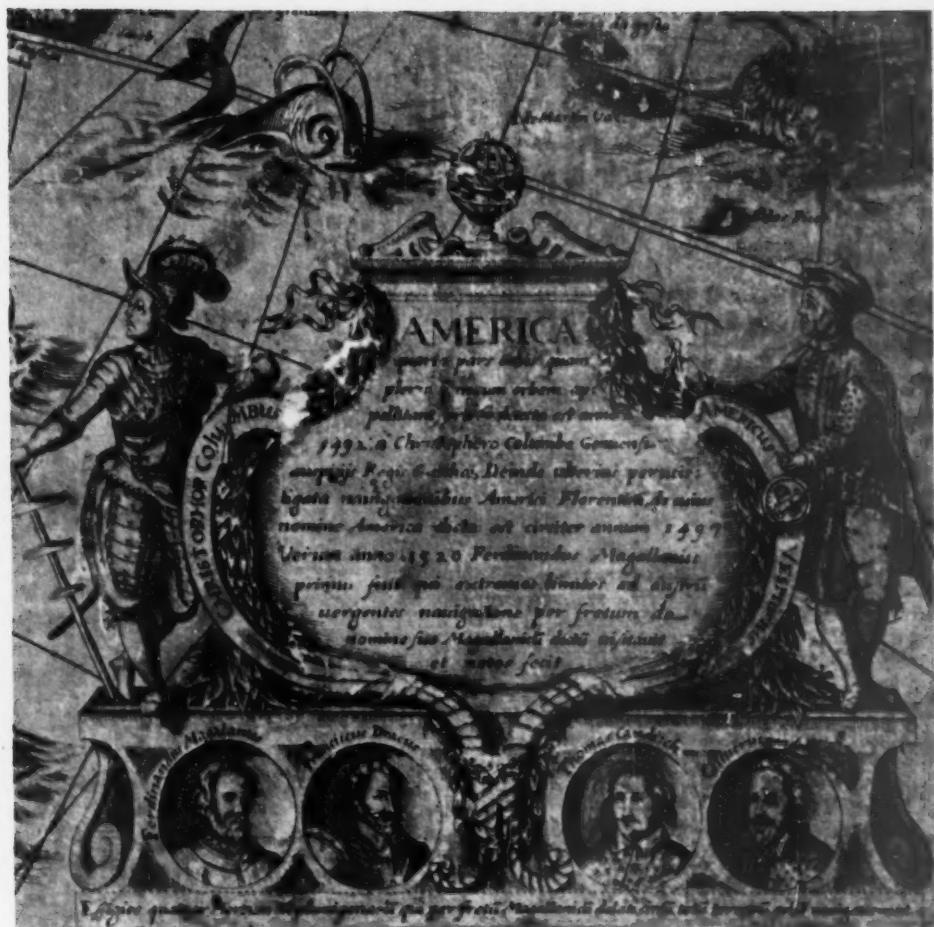
laboratory, where they were carefully and skillfully separated from the deteriorating linen cloth on which they were mounted, backed with pure rag paper, and remounted on cotton muslin.

The two maps are similar in size and format to other Dutch wall maps of the 17th century. Drawings of inhabitants of different regions in typical dress form borders on the right and left, and across the bottom are vignettes of cities, forts, and landscapes. Sailing ships, sea cows, flying fish, mermaids, and decorative compass roses ornament the ocean spaces, and small sketches of native fauna and peoples are distributed over the land. Neither map has the outer border of descriptive text found on some surviving maps.

Across the top of the map of America is a banner title, in large capital letters, that reads "Nova et acrvata totivs Americae Tabvla. auct:" Only a part of the first letter of the author's name, "G. I. Blaev" (for Guilielmus), which is found on copies that have the marginal descriptive text, follows "auct:" in the banner. In the lower right corner the title "America" over a Latin inscription appears in a cartouche flanked by figures representing Christopher Columbus on the left and Amerigo Vespucci on the right. Portraits of Magellan, Drake, Candisch, and Van der Noort are set in the base of the cartouche. The map carries no date or place of publication. Including marginal illustrations and title, it measures approximately 137 by 97 centimeters (54 by 38 inches).

Although Wieder, in his *Monumenta Cartographica*, records that Blaeu published wall maps of all the continents in 1608, there is no known surviving copy of the map of America of this edition. He describes a 1624 edition, with the imprint of Henricus Hondius, under the title of *Nova Totivs Americae sive Novi Orbis Auct: G. Janssonio*, and a further state of the same title, with "auct: G. I. Blaev," and with text reprinted and dated 1656.

Wieder assigns the date 1673 to an edition



Representations of Columbus and Vespucci flank the title cartouche on the map of America.

of four continent maps, engraved and published by Pietro Todeschi in Bologna, Italy. The Library's America map appears to be of this edition.

The four maps of the Todeschi edition are described by Wieder as of "the same size as the Dutch [1656] edition and have similar borders of views and aboriginal types . . . and a title printed in large type, running across the top of

the map. The text [when present] is in Italian and Latin, the maps themselves and the pictorial borders are in Latin. . . . At bottom of the text: Bo[no]niae, M.D.C.LXXIII." A distinguishing feature of the map of America, Wieder notes, is that "the Strait of Lemaire [southern end of South America] . . . is not drawn in the Italian edition. At the bottom of the map are read the name only: Fretum le

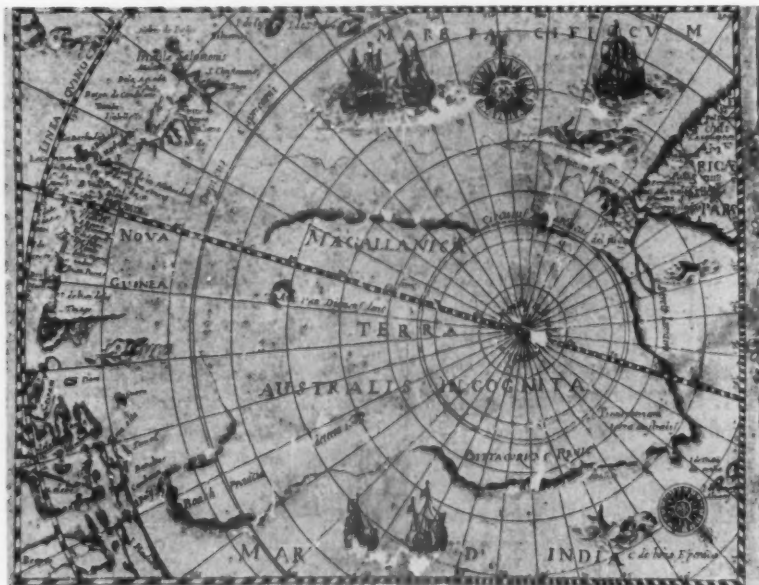
Maire. . . . On the inset-map of the Southern hemisphere the strait is not drawn either, but we find the name 'Stretto lamairo.' That same inset-map shows 'Ant [actually Aric] van Diemens land' and to the old name 'Boach' 'detecta 1667' has been added." The maps in the Todeschi edition described by Wieder were listed as "in private Dutch collection."

The Royal Geographical Society, London, acquired in 1922 a "series of [wall] maps of the four continents" which were described (apparently by Arthur R. Hinks) in the September 1922 issue of the *Geographical Journal* (p. 233-234). A footnote to the description states that "the Society's maps seem to have been re-engraved, perhaps in Italy, by one Pietro Todeschi."

In general character and contents . . . [the Royal Geographical Society maps] show (especially the America) a close resemblance to maps included by Hondius in the later editions of his Atlas, and dated 1631. But the productions of the two firms are so interwoven that it is impossible to say whether these maps of Hondius were copied from Blaeu's

large maps, or were merely reductions of larger maps of his own copied by Blaeu. The present specimens appear to be later issues produced some time after the elder Blaeu's death, for on an inset of the South Polar region given (as in Hondius' atlas-map of 1631) in the lower corner of the America, an extremely rough indication of Van Diemen's Land (discovered by Tasman in 1642) has been added in a position originally covered by a part of the supposed southern continent. Also, while retaining the name "Boach Provincia" (more usually Beach) applied, as by Mercator and others, to the northernmost part of this continent in the Australian region, the words "detecta 1667" have been added. This would seem to be an error of the engraver, possibly for 1627, the date given on many maps of the period as that of Pieter Nuyts' voyage along the South Australian coast; for not only did no important voyage to this part of the world take place in 1667, but it is inconceivable that any map-maker who knew the results of Tasman's and other Dutch voyages to Australia in the first half of the seventeenth century should ascribe the first discovery to the year named.⁹

The Library of Congress acquired, in 1938, full-size photostat reproductions of the Royal Geographical Society's four wall maps. A



Left: Detail of inset map of South Polar region, on map of America, with "Stretto lamairo" and "detecta 1667" identifying features of the Todeschi edition.

Right: This inscription in the upper left corner of the map of Africa gives the name of the publisher and the place and date of publication.



comparison between the Library's wall map of America and the RGS copy indicates that they are identical in all respects. After Wieder and Hinks we can, therefore, ascribe the Library of Congress copy of *America* to the edition of Pietro Todeschi, published at Bologna in 1673.

The wall map of Africa, acquired by the Library in June 1966, appears to be a unique and hitherto unrecorded copy. In format and general appearance it resembles other editions of Blaeu's *Africa*, from which it is unquestionably derived. The Library's copy lacks the banner title but includes the border illustrations at the sides and bottom. With margins the map measures 93 by 135 centimeters (36½ by 53 inches). When received the map was backed with heavy linen and mounted in a hand-carved oak frame. As noted above, it has been remounted on rag stock paper and fresh cotton muslin.

The Library's map of Africa, unlike many 17th-century wall maps, includes the name of the publisher and the place and date of publication. It is also distinctive in having the title, inscriptions, and place names in French rather than Latin. The title, framed in a decorative cartouche, near the upper right corner of the map, reads: *Carte de l'Afrique Nouvellement Dressée sur les Memoires de Meilleurs Geographes de nostre temps et distinguée suivant les Royaumes, souverainetés et principales parties, qui se trouvent iusques apresent 1669*. Within a smaller, ornamental cartouche in the upper left corner is inscribed: "A Paris chez H Ialio proche Les Grand Augvstin av boy dv Pö Nevf 1669."

On the following pages: The 1669 French edition, by Hubert Jaillot, of Blaeu's wall map of Africa.





In his *Monumenta Cartographica*, Wieder recognizes editions of Blaeu's Africa for the years 1608, 1624, 1657, 1659, and 1673. He records no 1669 French map of Africa, but under that date he describes a map of Asia as "a French translation of Blaeu's large map, the date of publication being uncertain. It was published in France, judging from its general aspect, and perhaps at the same date as a similar map of America, dated 1669." Apparently neither the Asia nor the America map included the publisher's name.

Alexis Hubert Jaillot, or Hubert Jaillot, was born about 1632 in the hamlet of Avignon, near St. Claude, in Franche-Comté. Little is known of his early life or education. They were undoubtedly difficult years, for Franche-Comté was devastated by military invasions in 1637 and again in 1639, during the Thirty Years War. Through the middle decades of the 17th century there was a heavy exodus from Franche-Comté, particularly to Italy and Paris. In 1657 Hubert and his brother Simon, both of whom were sculptors, emigrated to Paris to seek their fortunes. They were probably stimulated to do so by the inducements offered by the regency of the young King Louis XIV to attract scientists, artists, and scholars to the French capital.

The Jaillot brothers worked as sculptors on various public buildings, and Simon continued in that profession until his death in 1681. Hubert became acquainted in Paris with a group of Dutch artists and engravers who had also been attracted by the favorable intellectual environment. Through these contacts Hubert Jaillot met Jeanne Berey, the daughter of a map illuminator and merchant. After his marriage to Jeanne in 1664, Hubert was increasingly drawn to the profession of his father-in-law, Nicolas Berey, whose cartographic shop was located "au Pont-Neuf, proche les Augustins, a la fontaine de Jouvence." Jaillot no doubt spent several years learning the skills of map drawing and engraving. Copying Blaeu's large wall map of

Africa was apparently one of his earliest cartographic endeavors, for no map bearing his name is dated before 1669. In addition to the African map, Jaillot published in that year *Carte de Franche-Comté et du Comté de Montbeliard*, which was copied from a map by Nicolas Tassin. We do not know when Nicolas Berey died but, as recorded on the map of Africa, in 1669 Jaillot was established "proche les Grand Augustin au bou du pont neuf." It is possible that by this date Jaillot had fallen heir to his father-in-law's shop. For some of his early maps, Jaillot's biographer, Francois Roland, notes that "in substituting his name for that of his father-in-law, [Jaillot] had simply revised and joined several old copper plates of which the majority were copies of Dutch maps for which there was no license in France."¹⁰ Whether or not this applies to the map of Africa we do not know. Translating the place names from Latin to French and copying and engraving the large map obviously required considerable time. Jaillot may well have worked on the map for several years before it was published in 1669.

The foremost map publisher in mid-17th century France was Nicolas Sanson, who was assisted by his sons Guillaume and Adrien. The Sansons were among Jaillot's professional colleagues and friends. Following the death of the firm's founder, in July 1667, Hubert Jaillot was invited by the sons to serve as editor for a new edition of Sanson's atlas. The *Atlas nouveau*, published in 1684, was dedicated by Jaillot to the Dauphin. Several subsequent editions of the atlas were published in Amsterdam by Pierre Mortier.

Jaillot, who was named Géographe Ordinaire du Roi in 1675, had a distinguished career as a publisher of maps and atlases. In 1693 he published for the French Government a volume of 29 navigation charts under the title *Le Neptune français*. Jaillot's last publication was the *Atlas français*, which was a summation of the cartography of France at the close of the 17th century. Jaillot's maps and

Alexis Hubert Jaillot, after he had achieved distinction as a map publisher and was named *Géographe Ordinaire du Roi*.

atlases show a strong Dutch influence and are distinguished for their fine engraving, ornamentation, and color. Many of the plates in his atlases were, however, copies or reprintings of maps made some years earlier, and they show no influence of the scientific surveys which were carried out in France toward the end of the 17th century. Alexis Hubert Jaillot died in Paris in 1712 at the age of 80. Editions of the *Atlas français* were published over the next half century by his sons and grandsons.

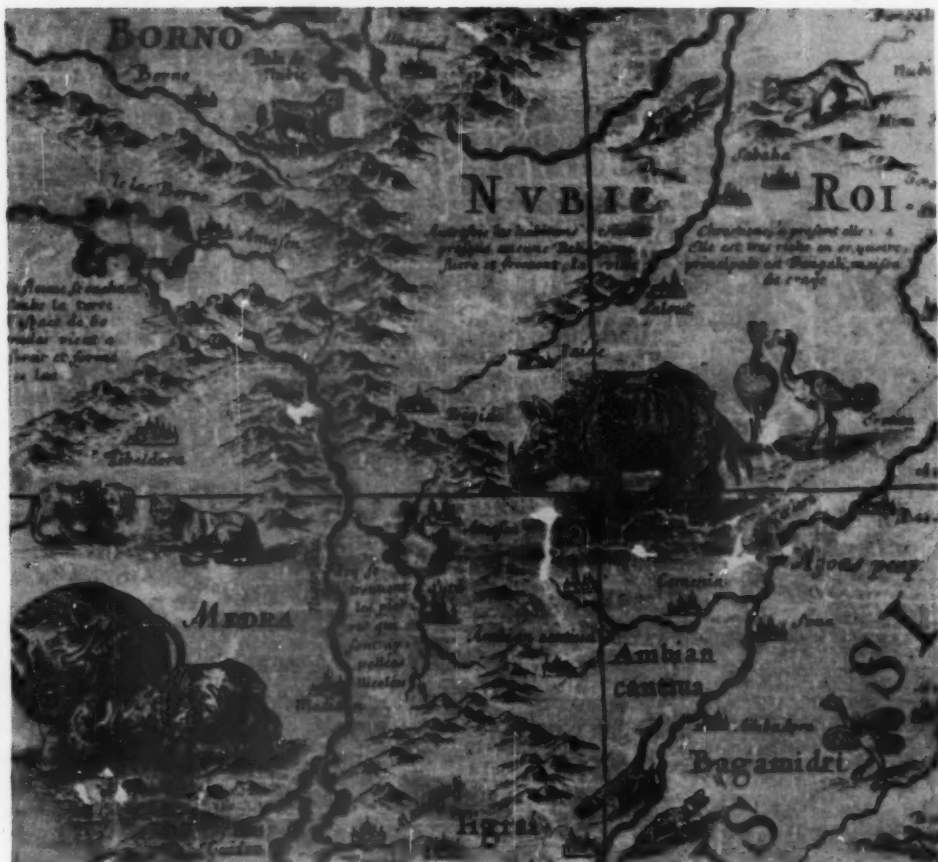
Blaeu's original wall map of Africa, which Jaillot published in a French edition in 1669, was one of the first large-scale representations of the continent. An analysis of the sources used to compile it was made in 1938 by J. Denuce.¹¹ Denuce observed that it was no accident that this early map of Africa was originally produced in the Netherlands, for "Antwerp and Amsterdam [were] centers of world trade, and particularly of commerce with Africa during the sixteenth and seventeenth century." Blaeu's map therefore reveals Dutch knowledge of Africa in this period.

For much of north and northwest Africa Blaeu, according to Denuce, derived his information largely from Ortelius. Dutch sources were used to draw the coastal regions southward of Sierra Leone. "We are also inclined to believe," wrote Denuce, "that Blaeu . . . had direct access to the distinguished maps of Africa made by the Portuguese Lopes and published by Pigafetta in Rome in 1591. In fact, Blaeu used, to embellish his map, the Congolese native types that illustrated the Lopes text."¹² South Africa, noted Denuce, was "not based on Lopes-Pigafetta. The Dutch names in this area, on Blaeu's map, were applied by his countrymen, precursors of Van Riebeeck, who initiated Dutch colonization in the extreme south of



Africa in 1652." For east Africa the cartographer drew on Portuguese and Italian sources. Denuce concludes that the "wall map of Africa seems to have been an original work, independent of the maps in [Blaeu's] atlas."

An interesting and somewhat impassioned debate, concerning the publisher of the French edition of Blaeu's wall map of America, was published in several numbers of the *Bulletin de Société de Géographie* in 1891. The thoughts expressed by the participants may have some relationship to the wall map of Africa now in the Library of Congress. In 1880, according to the *Bulletin* report, Jules Marcou, a distinguished French geologist, purchased a French edition of a wall map of America, which bore the date 1669 but included no imprint or publisher. Marcou submitted it for examination and identification, in 1891, to Gabriel Marcel, then Curator of Maps at the Bibliothèque Nationale, Paris. Marcel found no copy of the map in the Bibliothèque Nationale, in the collections of the Foreign Office, or in any other French



Jonathan Swift's On Poetry: A Rhapsody contains a familiar quatrain that well describes this detail of the equatorial region of the wall map:

*So Geographers in Afric-maps
With Savage-Pictures fill their Gaps;
And o'er unhabitable Downs
Place Elephants for want of Towns.*

library. No other copy of the map has, apparently, been identified since then. Marcel, after due study, concluded that "as the map does not bear the name of an author, or any address of engraver or publisher, it would be absolutely impossible to discover in what coun-

try it was engraved and from whose hand it came."¹³ But he added, "I would attribute the map of America belonging to M. Jules Marcou, a very rare and unique map, to Nicolas Visscher, after Willem Blaeuw."¹⁴

Marcel's conclusion and attribution were not acceptable to Professor Marcou. The latter theorized that his map of America was probably prepared at the direction of Jean Baptiste Colbert, who at that date was Minister of Marine, Controller General, and an influential figure in the government of King Louis XIV. Marcou's theory was supported by the fact that the monarch, pictured riding

the horsedrawn barge in the north Atlantic Ocean, on the French map, bore the features of Louis XIV. On other editions of the map King Phillip IV of Spain is seated in the barge.

Professor Marcou further reasoned that, in 1669, the Dauphin was old enough to be studying geography. What could be more natural, he concluded, "than to prepare for him a map of America with the portrait of his father, King Louis XIV"?¹⁵ "One can infer with reasonable certainty," continued Marcou, "that the map [of America] was quite likely made at Versailles for the education of the Dauphin, by one of the Géographes Ordinaires du Roi, most likely Du Val. For obvious reasons the map was sent for engraving to one of the large geographical houses in the Netherlands, long celebrated for the engraving and printing of maps." To explain its great rarity, Professor Marcou believed "that this map of America was not available to the public, that it was only placed in Versailles, either in the apartment of the Dauphin, or in the office of Colbert, probably in both."¹⁶

It is interesting to note Marcou's belief that the map of America was made by one of the Géographes Ordinaires du Roi. Jaillot, it will be recalled, held that office, although not until some 7 or 8 years after the French editions of the wall maps were published. The 1684 edition of Sanson's *Atlas nouveau*, we are further reminded, was dedicated to the Dauphin by Jaillot.

Is it possible, in view of these circumstances, that the French editions of the wall maps of America, Asia, and Europe (of which no surviving copy is known, although there is a reference to it in an inscription on the French map of America), as well as that of Africa, were prepared by, or under the direction of, Alexis Hubert Jaillot? Wieder's record of known editions and copies of Blaeu's wall maps suggests that the editions were usually published in series of four continental maps. It seems reasonable to believe, therefore, that all four maps of the 1669 French edition may have been published "A Paris chez H Ialioi proche Les Grand Augvstin av bov dv Pö Nevf."

FOOTNOTES

¹ Cornelis Koeman, *Collections of Maps and Atlases in the Netherlands, Their History and Present State* (Leiden, 1961), p. 30.

² Elisabeth B. Walton, "Netherlandish Maps: a Decorative Role in the History of Art," *The Professional Geographer*, 14:33 (March 1962).

³ Ibid.

⁴ Berlin, Deutsche Staatsbibliothek, *Deutsche Staatsbibliothek 1661-1961* (Leipzig, 1962), vol. 1, *Geschichte und Gegenwart*, p. 406.

⁵ There is a list of the maps in the *Maurits Atlas* in F. C. Wieder's "Nederlandsche Kartenmusea in Duitschland," *Tijdschrift van het Koninklijk Nederlandsch Aardrijkskundig Genootschap*, 36:32-35 (January 1919).

⁶ Wilhelm Kohnert, "Der Riesenatlas des Grossen Kurfürsten und seine Restaurierung 1931," *Archiv für Buchbinderei* (Leipzig), 31:102-104 (1931).

⁷ P. T. A. Swillens, *Johannes Vermeer, Painter of Delft, 1632-1675* (New York, 1950), p. 82-83.

⁸ In text vol. 3 of his *Monumenta Cartographica* (The Hague, 1929), p. 67-75.

⁹ "Large Maps of the Continents by Willem Jansz Blaeu," *Geographical Journal*, 60:233 (September 1922).

¹⁰ François Roland, *Alexis Hubert Jaillot, Géographe du Roi Louis XIV (1632-1712)* (Besançon, 1919), p. 11.

¹¹ J. Denuce, "Les sources de la carte murale d'Afrique de Blaeu, de 1644 (Amsterdam)," in 15th International Geographical Congress, *Comptes rendus*, vol. 2, Sect. IV, Géographie historique et histoire de la géographie (Leiden, 1938), p. 172-174.

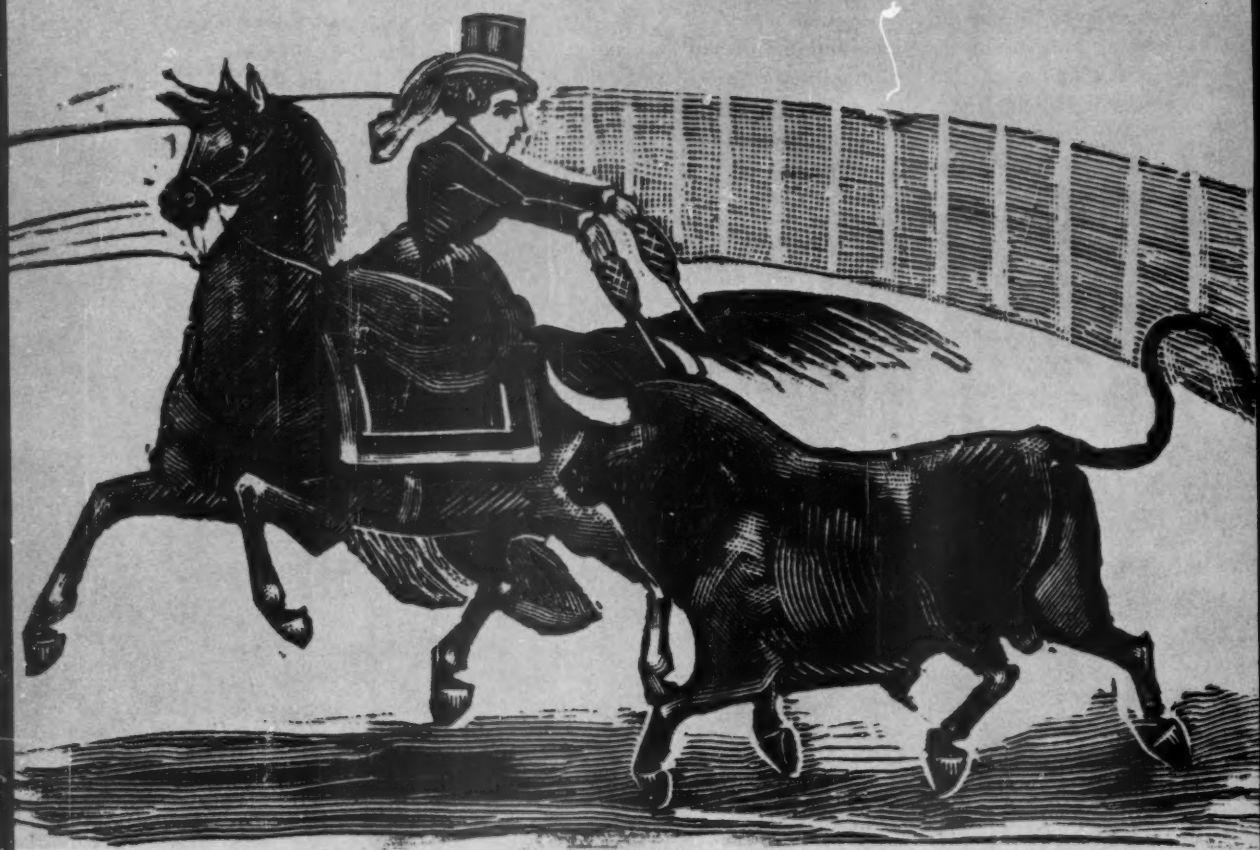
¹² Ibid., p. 173.

¹³ Gabriel Marcel, "Note sur une carte d'Amerique de 1669," in Société de Géographie, *Bulletin*, Ser. 7, 12:256 (1891).

¹⁴ Ibid., p. 259.

¹⁵ Jules Marcou, "Carte d'Amerique dite de Louis XIV," in Société de Géographie, *Bulletin*, Ser. 7, 12:355 (1891).

¹⁶ Ibid., p. 356.



Suerte de Banderillas by Posada

Twentieth Century Mexican Graphic Art

Charles Herrington, *Prints and Photographs
Division*

ONE OF THE MOST VITAL artistic movements of the 20th century springs from Mexico. A wave of creative productivity beginning about 1910 at the time of the Revolution has given leading Mexican artists international fame and an influence felt throughout the artistic world. The revived use of true fresco in the decoration of public buildings crowned the achievements of the major artists, and the resulting murals are considered by many to be the finest since the Italian Renaissance. The creative energy has not been restricted to painting, however; architecture, sculpture, and the graphic arts, particularly the woodcut and the lithograph, have all shared the same dramatic development.

Among recent acquisitions for the Joseph and Elizabeth Robins Pennell Collection of fine prints are nine examples of 20th-century Mexican lithography. Six important artists are represented in this noteworthy addition to the collection: Diego Rivera, Francisco Dosamantes, Leopoldo Méndez, Jesús Escobedo, Alfredo Zalce, and Luis Arenal. The works of these artists, when combined with other prints already existing in the collections, not only relate the growth and development of contemporary Mexican graphic art but, because all Mexican art has been essentially social art, the prints also reveal the Mexican national consciousness in the most vivid terms. There is little concern shown for purely aesthetic values. Almost without exception, Mexican prints reveal man the revolutionary, the worker, the soldier, the subject of cruelty or brutality—always man in action.

As is true of all stylistic developments, modern Mexican art did not appear full-blown during the Revolution. The mature expression that we see today has its foundations in pre-Colombian times. During the colonial period the common art of Spain was imported into the New World, and an attempt was made to bury native expression with the idols of the pagan past. This measure suc-

ceeded for the most part until the 19th century and the advent of national consciousness, but as is so often the case, with freedom of thought, criticism, and creativity came a renaissance of native expression and the fusion of the two styles.

Certainly the most influential artist of the awakening period, particularly of those using the graphic media, was José Guadalupe Posada. Working for the publishing house of Vanegas Arroyo, he produced close to 15,000 prints, mainly woodcuts and relief etchings, from about 1887 until his death in 1913. These prints are popular art par excellence, exploring all facets of Mexican life and customs in dynamic and moving compositions that are almost entirely free of foreign influence. The woodcut *Suerte de Banderrillas* exemplifies Posada's innate sense of balance in composition and tone. No unessential elements clutter the central theme and a perfect equilibrium is established between light and shade. These principles were not necessarily learned from a foreign source as they are basic to all sophisticated pre-Conquest art.

Although the new tendencies were firmly established by Posada and other artists of the 19th century, their full impact was not felt until the Revolution, when Mexico emerged as a vigorous nation, experimenting with political, economic, and social reforms. Out of the turbulent strife of this period emerged the three great painters who founded a new era in monumental art—Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros.

Although most famous for their spectacular murals, these men have all contributed to graphic art. They did not, however, experiment with techniques in the manner of professional printmakers but more often used the popular medium to extend and reproduce their paintings. Rivera's lithograph *Zapata* is based upon a fresco at the Palace of Cortés in Cuernavaca. Similarly, the model for Orozco's lithograph *Franciscan* may be found



*Zapata
by Rivera*



*Moises Saenz by
Alfredo Siqueiros*

on a vault in the National Preparatory School in Mexico City.

Diego Rivera, born in 1886 in Guanajuato, was a student of the French school. In Paris he responded particularly to the works of Ingres and Cézanne and was associated with Picasso during the second phase of cubism, but his mature and flexible style reflects the overpowering influence of his native Mexican heritage.

On the other hand, until 1932, Orozco had never been to Europe. His inspiration and school was the Revolution itself, the armies of which he followed into the field. His compassionate treatments of misery and suffering are statements of bitter protest.

Where Orozco's bitterness is seen in hauntingly beautiful compositions, the protestations of David Alfaro Siqueiros burst forth in brutal, swelling forms. In his portrait lithograph of Moises Saenz, the face looms on the paper. Power, not beauty, is the effect desired and achieved.

There were three common elements that bound the works of these artists together, creating a mature Mexican school and establishing the trends of later decades. Each used his art to present social protest, whether in simple statements, skeptical examinations, or

*The Franciscan
by Orozco*



passionate outcries. Each was concerned mainly with what was to be said rather than with how to say it. In other words, content, not form, was the first consideration. In an overall view of the period, the third element is seen as an overpowering preoccupation with death, or the spirit of death, as if all of life were simply a preparation for it. Although particularly noticeable in the first decade after the Revolution, this preoccupation is a continuous element in Mexican art from pre-Colombian times.

The incarnation of this spirit of death can be seen no better than in an early lithograph by Francisco Dosamantes, given the title *Dead Soldier*. Grotesquely foreshortened and twisted, stiff in agonized death, the figure is a universal statement of the horror of war.

As the revolutionary fervor began to subside in the 1930's, a new generation of artists cried out against social injustice, but this time with eyes turned toward Europe and the growth of the Nazi and Fascist terrors. Thus, Méndez, Escobedo, Zalce, Arenal, and others joined the crusade of their predecessors. The prints of this period demonstrate the continuity of the Mexican school. The artists, having experimented little in techniques, still show a dominant interest in content.



The mood of the revolutionary period is continued in the cartoon-like lithographs of the second generation artists. Above: Nazi Pogrom by Arenal. Below: Marching Nazis and Fascists by Méndez.





Oaxacan Mother, above, and Dead Soldier, below, by Dosamantes.



In the 1950's, however, prints show a change in attitudes and interests. With the Revolution 30 years removed, there seems to be less concern with social protest, although the subjects continue for the most part to examine native Mexican life. The deathly gloom no longer prevails. The same Dosamantes who had conceived the *Dead Soldier* about 1930 later presents the *Oaxacan Mother*. A proud native figure, she expresses not death, but eternity.

A very recent print by one of Mexico's leading present-day artists, Rufino Tamayo, indicates that a break with past traditions has occurred. Here the first consideration is form, not content. The vigorous, seemingly dancing figure makes no obvious appeal or statement.

The continuing interest of the Library of Congress in Latin American culture is evidenced not only by the compilation of the Archives of Hispanic Culture and the activities of the Hispanic Foundation but also by a noteworthy and growing collection of modern Mexican prints in the Prints and Photographs Division. A checklist of artists who are represented follows. (Birth and death dates are given where established.)

- Aguilar, Carlos Mario R. de
- Aguirre, Ignacio, 1900-
- Alfaro Siqueiros, David, 1898-
- Alvarado Lang, Carlos, 1905-
- Amero, Emilio, 1900-
- Arenal, Luis, 1908-
- Avellano, José
- Avila, Abelardo, 1907-
- Baños, Luis
- Beloff 'Camonen, Angelina
- Beltrán, Alberto, 1923-
- Bracho, Angel, 1911-
- Calderón de la Barca, Celia, 1921-
- Cantú, Federico, 1908-
- Castro, Vita

Castro Pacheco, Fernando, 1918–
 Charlot, Jean, 1898–
 Chávez Morado, José, 1909–
 Cortés Juárez, Erasto, 1900–
 Dosamantes, Francisco, 1911–
 Echauri, Manuel, 1914–
 Escobedo, Jesús, 1918–
 Franco, Antonio
 García Bustos, Arturo, 1926–
 García Maldonado, Alberto, 1920–
 Garcin, Antonio
 Gómez, Andrea, 1924–
 Gutiérrez, Francisco, 1906–
 Guzmán, Bulmaro, 1897–
 Heller, Julio
 Lugo, Amador, 1921–
 Méndez, Leopoldo, 1903–
 Monje, Luis L.
 Mora, Francisco, 1922–
 Moreno Capdevila, Francisco, 1926–

Núñez, Daniel
 Ocampo, Isidoro, 1910–
 O'Higgins, Pablo, 1904–
 Olvera, Jorge, 1915–
 Orozco, José Clemente, 1883–1949
 Paredes, Mariano, 1912–
 Paz Pérez, Gonzalo de la, 1910–
 Peña, Feliciano, 1915–
 Rabel [Rabinovich], Fanny, 1922–
 Ramírez, Everardo, 1906–
 Rivera, Diego, 1886–1957
 Romero, Fernando
 Romero, José
 Tamayo, Rufino, 1900–
 Trejo, Antonio, 1922–
 Valadez, Emiliano
 Vázquez, J. Francisco, 1904–
 Yampolsky, Mariana, 1925–
 Zalce, Alfredo, 1908–
 Zamarripa, Angel, 1912–

Tamayo's dancing figure.



L'AGENCE GÉNÉRALE

CINÉMATOGRAPHIQUE . PARIS.



présente

CHARLOT

"L'AS des COMIQUES"



A Rare Film Poster

ELENA GONZALEZ

Prints and Photographs Division

THE PRINTS AND PHOTOGRAPHS DIVISION has acquired for its collections an interesting French poster by the artist August Leymarie entitled *Charlot* – “*L’as des comiques*,” published in Paris by L’Agence Générale Cinématographique.

Charlie Chaplin, wearing his famous baggy pants, floppy shoes, cane, moustache, and derby, is shown stepping from America to France with suitcase in hand. Here the mystery begins, because the occasion for which the poster was designed, the date of its execution, and the identity of the artist, beyond his name, seem unrecorded in published histories of the poster and the motion picture.

It is known, however, that Chaplin, or “Charlot” as the French affectionately called him, traveled abroad in September 1921. He had just divorced his first wife, Mildred Harris, and decided a trip to Europe would be an excellent escape from reporters and from publicity. His native England, France, and Germany were on his intended itinerary.

His first stop was London. Chaplin relates in his book *My Trip Abroad* that on arriving at Southampton, he was overwhelmed by the huge and enthusiastic crowd on hand to greet

him. It seemed to follow him everywhere, leaving him without a moment’s peace. At the end of a week he made a quick departure to Paris, hoping to find that peace. On reaching the French shore, however, he saw that he was “out of the frying pan” into the fire. Nevertheless, Chaplin loved Paris. The crowds kept their distance during most of his visit, and Paris turned out to be one of his favorite cities on the tour.¹

Charlie Chaplin had been a longtime favorite of the French. In 1914 his first movies, *Fatty* and *Caught in a Cabaret*, were shown in Paris. When the war broke out, his films were shown at the front and did much to lift the morale of the soldiers. Therefore, to the French, Charlot was indeed “*L’as des comiques*.”

One morning during his stay in Paris, Chaplin was cornered by J. P. Morgan’s daughter, Anne, with a request to show his latest film, *The Kid*, at a gala to raise funds for the rebuilding of devastated France.² She said that if he would appear in person, she was sure he would be decorated. Feeling mischievous, Chaplin made her promise and the date was set. This was the only time on his

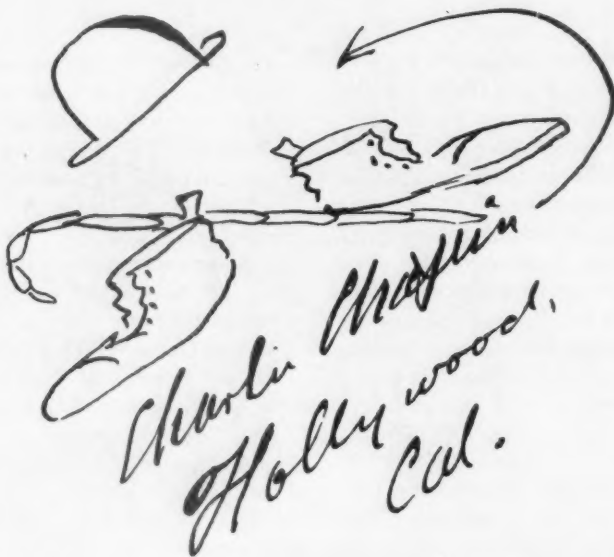
This colored lithograph poster by August Leymarie shows Charlie Chaplin dressed in green trousers and a maroon coat and topped by his brown derby. It was published by L’Agence Générale Cinématographique in Paris and measures approximately 61 x 45 inches.

trip that he consented to make a formal appearance in connection with one of his films,³ and it is conceivable that the poster was produced for this occasion.

The poster was published by a large film distributing company in Paris, L'Agence Générale Cinématographique, which might seem to indicate that it was designed for a showing of a Chaplin film. However, it names no film in particular, and since it pictures Charles carrying his suitcase, a personal

appearance by the star in France is suggested. It is, therefore, likely that the poster was used to announce his appearance in Paris at the Trocadéro for the showing of *The Kid*, where Chaplin was presented with a medal making him an Officier de l'Instruction Publique.⁴

This unusual French poster, formerly in the possession of a dealer in London, was purchased for the Library of Congress with funds from the bequest of Mrs. Gardiner Greene Hubbard.



A drawing of his hat, cane, and boots, Charlie's favorite autograph, appears in Charlie Chaplin, *King of Tragedy*, where it is identified as an autographed crest given to the writer. © 1940, The Caxton Printers, Ltd., Caldwell, Idaho. Reproduced by permission.

FOOTNOTES

¹ Charles Chaplin, *My Trip Abroad* (New York, 1922), p. 104-105.

² Charles Chaplin, *My Autobiography* (New York, 1964), p. 277.

³ Pierre Leprohon, *Charles Chaplin* (Paris, 1957), p. 280.

⁴ Gerith von Ulm, *Charlie Chaplin, King of Tragedy* (Caldwell, Idaho, 1940), p. 161.



Samson Threatening His Father-in-Law. Print from restrike album, above, after the Rembrandt painting, below.



An Album of Rembrandt Restrikes

KAREN F. JONES
Prints and Photographs Division

AMONG THE MOST sought after prints today are those of Rembrandt van Rijn (1606-69). This has been consistently true since his death nearly three centuries ago. Technical proficiency, subtlety, and emotional power are among the outstanding qualities of his work.

It is no small task to produce prints of high quality from etched plates. In the case of Rembrandt, the artist himself pulled the finest impressions, but so great were the demands by collectors that further printings had to be made by other craftsmen. Rembrandt would have considered this an acceptable practice. He himself was a collector of plates and is known to have reworked and reprinted them. The best known example is a plate by Hercules Seghers, *Tobias and the Angel*, that Rembrandt reworked into *Flight Into Egypt*.

At least 80 out of approximately 300 plates etched by Rembrandt (authorities differ greatly on the actual number of plates done by him) survived into the 20th century. Of these, many have been reworked and all have been reprinted in recorded editions. There is more than a casual interest, then, for both collector and curator in distinguishing originals and restrikes—not to mention the problem of copies.

Early in 1966 a fascinating album of restrikes was purchased through the Hubbard Fund for the collections of the Library of Congress. The following paragraphs are intended as descriptive instead of definitive, raising rather than solving questions of connoisseurship, since scholars have published little on this complex subject.

The album is a small folio, measuring approximately 49.6 x 32 cm., bound in marbled paper over boards. It consists of 49 leaves, uniform in neither size nor make, bearing impressions from 120 plates. One of these carries three images, apparently originally separate but here copied together on one plate. The album has no title page, and the only marks of ownership are the blind stamp of one "G. Rames, notaire, à Aurillac (Cantal)" and a stamp in blue ink of "Seine colportage," suggesting that at some time the book was in the riverside bookstalls of Paris.

In trying to pinpoint the date of this particular album, it is essential to trace the ownership of the plates. When Arthur M.

Hind published his catalog of Rembrandt's etchings in 1923, one plate was known to be in the hands of the Six family (descendants of Burgomaster Jan Six) and 79 others in the hands of M. Alvin-Beaumont in Paris, who had acquired them from the son of Michel Bernard. Bernard in turn had purchased them from the widow of Auguste Jean in 1846. The plates had been in Jean's hands as early as 1810 but before that time they had been in the possession of the Basan family, who figure prominently in any discussion of Rembrandt restrikes. Pierre François Basan bought at least 78 plates from the estate of Claude Henri Watelet in 1786 and at least 53 from the estate of Pieter de Haan around 1767. Watelet had acquired his group about 1760 in Holland.¹

Basan published his first *Recueil de quatre-vingt-cinq estampes originales . . . gravées par Rembrandt . . . et trente-cinq autres . . . in folio de cent-vingt pièces* after 1786. Dmitriï Rovinskiï places it in 1785, but this seems impossible in light of the date of the Watelet sale. This and a later *Recueil* are as imperfectly described as they are rare, the only two known volumes being at the Hermitage Museum, where they were deposited by Rovinskiï. Hind tells us that the 53 plates originally in the de Haan collection are reprinted in this folio. Two plates by J. J. de Claussin dated 1801 and 1807, not included in the first *Recueil*, appear in the second *Recueil* and also in the Library's album. Therefore, the album could not have been printed while the senior Basan, who died in 1797, was alive.

In 1906 a further edition was published to celebrate Rembrandt's tercentenary. Although it is believed that numerous impressions and *Recueils* were produced throughout the period 1786–1906, no information pertaining to them can be located in published sources. In all likelihood, the albums have been broken up and the individual items sold to collectors.

Hind lists by number the () plates reproduced in the 1906 edition, all of which appear



Page 1 of restrike album showing a bearded man (upper left) and three self-portraits of Rembrandt.



in the Library's album. A concordance following this article correlates information pertaining to the album with the entries in *Rembrandt's Etchings, True and False*, compiled by George Biörklund with the assistance of Osbert H. Barnard (Stockholm, 1955), and with the Hind catalog numbers.

Many, if not most, of the Rembrandt plates have been reworked, in some instances by artists whose identity is known. Some plates seem to be the original designs of other artists; some are copies after Rembrandt; some are 18th-century copies after other 17th-century Dutch artists; a few remain unidentified. The most helpful single source of information has been Biörklund and Barnard; in this and in *A Descriptive Catalogue of the Etched Work of Rembrandt*, by Charles H. Middleton-

Wake (London, 1878), are described the greatest number of the works included in the Library's album.

A curious print is an unfinished landscape attributed by Biörklund to Pieter de With and by the Mariette sales catalog to Basan. Middleton-Wake lists two copies, one by Basan and one by François Vivares. (M. Mariette also had a vast collection which included some plates, three of which—not by Rembrandt—are represented in the album.) The impression in the album bears the inscription "dans aucun catalogue, oeuvre de Mariette." This leads one to reject Biörklund in this instance and to accept Middleton-Wake, who describes the Vivares plate as carrying this inscription.

One print, *The Pancake Woman* (BB 35-I), may help to date the Library's album.



Left: The Pancake Woman from Basan's Dictionnaire des Graveurs (1789) and from the restrike album, the second print bearing a trace of the inscription.

Above: De Claussin's Rembrandt, and Rembrandt's Jan Lutma, both from the restrike album.

Hind lists six states of this plate and adds the note: "Modern, reworked (probably starting before [state] IV): Basan-Bernard."² The fourth state is the one included in the Library of Congress copy of Basan's *Dictionnaire des Graveurs* (Paris, 1789) and is inscribed "No. 122," but other 1789 copies read "Tome II, pag. 122." On the plate in the 1809 *Dictionnaire* the inscription has been erased and shading added across the top. A trace of the second 1789 inscription can be discerned on the print in the Library of Congress album,

but the shading does not appear. Can it be assumed therefore that it must fall between 1789 and 1809? As we have already determined the 1807 date of the de Claussin plate, might this album then have been issued between 1807 and 1809? And what was its nature and purpose? Its appearance does not indicate an actual published volume but rather a record made for the owner of the plates. If the tentative dating should prove correct, this would place it in the hands of H. L. Basan shortly before the plates were sold to Jean. It is equally possible that the impressions were taken at different times and bound at a later date for safekeeping. The quality of the impressions varies as many of the plates have been obviously reworked; others seem quite worn and have been less conspicuously altered.

It is hoped that others who know of similar albums or have further information relating to Rembrandt's restrikes will add to the meager published information so that in time a more thorough investigation may be made. In the meantime this album will serve the scholar as useful comparative material.

FOOTNOTES

¹ Arthur M. Hind, *A Catalogue of Rembrandt's Etchings* (London, [1923]), p. 22, 23; and Dmitrii Rovinskiĭ, *L'Oeuvre gravé de Rembrandt* (Saint-Petersbourg, 1890), no. 17, column 9.

² Hind, p. 79.

CONCORDANCE

Library of Congress Album		Artist	Key: B-B—Biörklund and Barnard H—Hind			Notes
No.	Subject		B-B	H	MB	
1	Bearded old man in a fur cap.	Rembrandt	35-3	130	MB	
1	Rembrandt and his wife Saskia.	Rembrandt	36-A	144	MB	
1	Rembrandt in velvet cap and plume.	Rembrandt	38-B	156	MB	
1	Rembrandt in a cap and scarf, dark face.	Rembrandt	33-G	108	MB	Reworked.
2	Jakob Thomasz Haringh	Rembrandt	55-E	288	MB	After plate reduced and some reworking.
2	Man in a high cap	Rembrandt	30-F	22	MB	After plate reduced.
2	Rembrandt's mother in widow's dress, black gloves.	Pupil/imitator	R-71	91	MB	
2	[Man with plumed hat]	Unknown				Inscribed on plate: <i>Rembrandt f 1639.</i>
3	Joseph telling his dreams	Rembrandt	38-E	160	MB	
3	Abraham caressing Isaac	Rembrandt	37-2	148	MB	Basan printed from original plate. Basan copy also exists.
3	Three oriental figures (sometimes called Jacob and Laban).	Rembrandt	41-F	183	MB	Original plate used in 1868 "Etchers and Etchings."

Library of Congress Album		Artist	B-B	H	MB	Notes
No.	Subject					
3	The hour of death.	Basan workshop, possibly James Hazard.	R-7	310	.....	After Ferdinand Bol. Inscription: <i>No. . . . du catalogue.</i>
4	Adam and Eve.	Basan.	38-D	159	.....	Inscription: <i>No. 29 du catolo (Middleton 206).</i>
4	David in prayer.	Rembrandt.	52-C	258	MB	Corroding of plate.
4	The strolling musicians.	Rembrandt.	35-8	142	MB	Reworked.
5	Peasant family on the tramp.	Rembrandt.	52-3	259	MB	
5	Titus.	Basan workshop.	56-1	261	.....	Inscription: <i>Le fils de Rembrandt.</i>
5	The Spanish gypsy (Pre- ciosa).	Basan(?).	42-2	184	.....	Inscription: <i>No. 116 du cat.</i>
5	Christ and the woman of Samaria, among the ruins.	Rembrandt.	34-L	122	MB	Reworked.
6	Jews in the synagogue.	Rembrandt.	48-D	234	MB	Somewhat reworked.
6	Bearded old man in a cap.	Bol.	R-48	350	MB	
6	Woman bathing her feet at a brook.	Rembrandt.	58-D	298	MB	Reworked.
6	Rembrandt etching.	Pupil / imitator.	R-81	300A	.....	Inscription: <i>Rembrandt gravant une planche, oeuvre de M. Mariette.</i>
7	Virgin and Child with the snake.	Rembrandt.	54-C	275	MB	
7	Circumcision in the stable.	Rembrandt.	54-B	274	MB	
7	Joseph and Potiphar's wife.	Rembrandt.	34-G	118	MB	Reworked.
7	The adoration of the shep- herds with the lamp.	Rembrandt.	54-1	273	MB	
8	The pancake woman.	Rembrandt.	35-I	141	MB	Inscription: <i>Tome II, pag. 122 (barely visible).</i>
8	The Persian.	Rembrandt.	32-A	93	MB	

Library of Congress Album		Artist	B-B	H	MB	Notes
No.	Subject					
8	The stoning of St. Stephen...	Rembrandt.....	35-A	125	MB	Reworked.
8	St. Jerome kneeling in prayer.	Rembrandt.....	35-H	140	MB	
9	Christ returning from the temple with his parents.	Baron Vivant Denon.	54-F	278	.....	After Rembrandt. Denon used in <i>Recueil de Basan</i> . Inscription: <i>No. 54</i> .
9	The bathers.....	Rembrandt.....	51-B	250	MB	
9	Landscape with a cow drinking.	Rembrandt.....	50-1	240	MB	
10	Man in a cloak and a fur cap leaning against a bank.	Rembrandt.....	30-6	14	MB	Reworked (?)
10	Beggar with a wooden leg...	Rembrandt.....	30-4	12	MB	
10	Rembrandt with a flat cap and embroidered dress.	Rembrandt.....	38-1	157	MB	
10	[The blind Tobias with angel and dog.]	Unknown.....	.....	.....	.....	Inscription on plate: <i>Rembrandt f 1633</i> .
11	Man drawing from a cast...	Rembrandt.....	41-4	191	MB	Much reworked.
11	Christ disputing with the doctors (small plate).	Rembrandt.....	30-D	20	MB	After plate reduced.
11	Rembrandt's mother with hands on chest.	Rembrandt.....	31-G	50	MB	Waterlet inscription erased, much reworked.
11	Beggarman and woman conversing.	Rembrandt.....	30-A	7	MB	
11	The tribute money.....	Rembrandt.....	35-2	124	MB	Reworked.
11	[Bearded man with arms folded, reading.]	Unknown.....	.....	.....	.....
12	The raising of Lazarus (small plate).	Rembrandt.....	42-B	198	MB	
12	The flight into Egypt (night piece).	Rembrandt.....	51-E	253	MB	Reworked and corroded.
12	Beheading of John the Baptist.	Rembrandt.....	40-B	171	MB	

Library of Congress Album		Artist	B-B	H	MB	Notes
No.	Subject					
13	The flight into Egypt: Crossing a brook.	Rembrandt.....	54-D	276	MB	
13	Christ seated, disputing with the doctors.	Rembrandt.....	54-E	277	MB	
13	The golf player.....	Rembrandt.....	54-A	272	MB	Slightly reworked (?).
13	Angel departing from Tobit's family.	Rembrandt.....	41-G	185	MB	
14	Beggarwoman leaning on a stick.	Rembrandt.....	46-A	219	MB	
14	Peasant in a high cap, leaning on a stick.	Rembrandt.....	39-B	164	MB	
14	Rest on the flight into Egypt (night piece).	Rembrandt.....	44-2	208	MB	Reworked.
14	The schoolmaster.....	Rembrandt.....	41-N	192	MB	Reworked.
14	The crucifixion.....	Rembrandt.....	35-1	123	MB	
14	The flight into Egypt (small plate).	Watelet.....	33-D	105	.....	Reverse copy (in <i>Recueil de Basan</i>).
15	Rembrandt in a fur cap (bust).	Watelet (?).....	30-L	29	.....	Reverse copy. Poor printing. Date on plate, 1758.
15	[Young man wearing a hat]..	Watelet.....				Signed and dated in reverse on plate.
15	[Boy with upturned face]....	Unknown.....				
15	The goldsmith.....	Rembrandt.....	55-B	285	MB	
15	Old beggarwoman with a gourd	Rembrandt.....	30-16	80	MB	Reworked.
15	The monk in the cornfield...	Rembrandt.....	46-2	224	.....
16	The cardplayer.....	Rembrandt.....	41-M	190	MB	Reworked.
16	The painter.....	Watelet.....	R-62	355	.....	After Willem Drost. Inscription: <i>Portrait de W. Drost . . . M. Mariette. . . .</i>

Library of Congress Album		Artist	B-B	H	MB	Notes
No.	Subject					
16	The star of the Kings (night piece).	Rembrandt.....	51-I	254	MB	Much reworked.
16	Nude men seated on the ground.	Rembrandt.....	46-C	221	MB	
17	Rembrandt drawing at a window.	Rembrandt.....	48-A	229	MB	Worn plate reworked.
17	Lieven van Coppenol (large plate).	Rembrandt.....	58-F	300	MB	After plate reduced to head only. Copy of original full size in <i>Recueil</i> . Worn and reworked.
18	Rembrandt in a soft hat and an embroidered cloak.	de Claussin.....	31-K	54	.....	Reverse of original by Rembrandt. Signed and dated 1801 on plate.
18	Jan Lutma, goldsmith.....	Rembrandt.....	56-C	290	MB	Reworked.
19	Beggars receiving alms at a door.	Rembrandt.....	48-C	233	MB	Reworked.
19	Christ and the woman of Samaria (arched).	Rembrandt.....	57-B	294	MB	
20	Abraham and Isaac.....	Unknown.....	45-D	214	MB	(MB copy same direction) Reverse possibly by Gérard Dou or Francesco Novelli.
20	Christ driving the money- changers away.	Rembrandt.....	35-B	126	MB	
21	Bust of a bearded old man..	Constantino Cumano(?).	31- E?	47?	.....	Reverse copy possibly by Cumano.
21	The adoration of the shep- herds (night piece).	Rembrandt.....	52-I	255	MB	Much reworked.
22	Abraham and Isaac.....	Rembrandt.....	45-D	214	MB	
22	Peter and John at the gate of the temple.	Rembrandt.....	59-A	301	MB	Reworked.
23	Negress lying down.....	Rembrandt.....	58-E	299	MB	Corroded and reworked.

Library of Congress Album		Artist	B-B	H	MB	Notes
No.	Subject					
23	Ledekant.	Basan workshop?	46-D	223	.....	Inscription: <i>No. 178.</i> Copy possibly by Denon
24	A. Young man in a cap.	Unknown.	R-59	65	.....	Copy in <i>Recueil.</i>
	B. Rembrandt with a broad nose.	Unknown. ....			.....	Inscription: <i>No. 5.</i> Copy from Basan's workshop in <i>Recueil.</i>
	C. Cupid resting.	Unknown.	R-10	313	.....	Reverse copy of Rembrandt painting of 1634. Copy in <i>Recueil.</i>
24	Nude standing, another seated.	Rembrandt.	46-1	222	MB	
25	[Night piece with two figures].	Unknown. ....			.....
25	St. Jerome in a dark chamber.	Rembrandt.	42-E	201	MB	Much reworked.
26	Jan Asselyn ("Crabbetje"), painter.	Rembrandt.	47-1	227	MB	Much reworked.
26	Arnold Tholinx, inspector ...	Basan.	56-2	289	.....
27	Return of the prodigal son ...	Rembrandt.	36-D	147	MB	
27	Head of Saskia and others ...	Rembrandt.	36-B	145	MB	
27	Heads of three women, one asleep.	Rembrandt.	37-D	152	MB	
28	Faust.	Rembrandt.	52-4	260	MB	
29	Christ at Emmaus.	Rembrandt.	54-H	269	MB	Copy of final state with triptych removed.
30	Lieven van Coppenol (small plate).	Basan(?)	58-1	269	.....	Monogram of Basan on plate and inscription: <i>Coppenol, No. 262 du catalogue.</i>
31	The descent from the cross: By torchlight.	Rembrandt.	54-G	280	MB	Corroded and reworked.
32	Jan Uytenbogaert, Armenian preacher.	Rembrandt.	35-D	128	MB	Much reworked.

Library of Congress Album		Artist	B-B	H	MB	Notes
No.	Subject					
33	Abraham Francen, art dealer.	Rembrandt.....	57-2	291	MB	From last state, much reworked.
34	Baptism of the eunuch.....	Rembrandt.....	41-E	182	MB	
35	Clement de Jonghe.....	Rembrandt.....	51-C	251	MB	Reworked.
36	[Hunter seated before a table in a farmyard].	Unknown.....				
37	The artist drawing from a model.	Rembrandt.....	39-2	231	MB	
38	Presentation in the temple (oblong).	Rembrandt.....	40-1	162	MB	Worn; reworked (?).
39	Jan Six.....	Basan (?).....	47-B	228		Inscription: <i>J. Six Bourguemestre de Hollande</i> . Believed to be Basan copy rather than late printing from original plate, inscribed <i>Jan Six, AE 29</i> . Reversal of numbers not corrected.
40	The angel appearing to the shepherds.	Rembrandt.....	34-1	120	MB	Reworked.
41	Samson threatening his father-in-law.	Unknown.....				After Rembrandt painting in the Staatliche Museen, Berlin.
42	The raising of Lazarus (large plate).	Rembrandt.....	32-4	96		Probably after reworking for <i>Recueil</i> .
43	Landscape with a coach.....	Philip de Koninck...	R-23	325		Middleton R. 1. Inscription: <i>201 du catalogue</i> .
43	Landscape with a coach.....	Watelet (?).....	R-23	325		Reverse. Copy by Watelet in Basan <i>Recueil</i> .
43	Unfinished landscape.....	Vivares (?).....	R-43	345		Middleton R. 12. B-B attributes to Pieter de With; copied by Basan workshop for <i>Recueil</i> . Inscription: <i>Dans aucun catalogue, oeuvre de M. Mariette</i> .

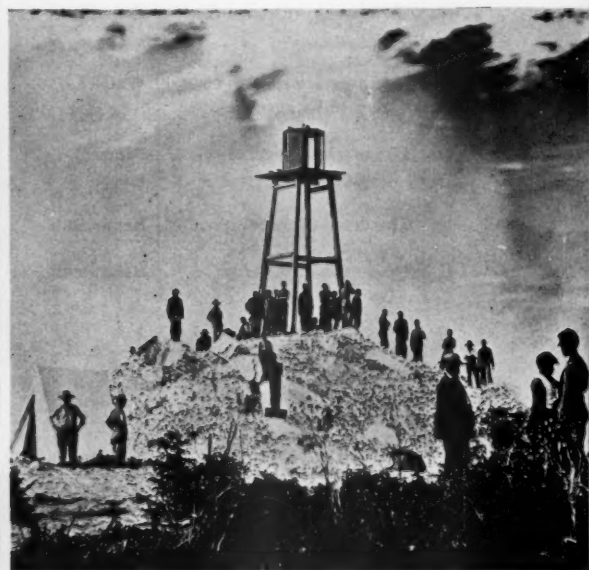
Library of Congress Album		Artist	B-B	H	MB	Notes
No.	Subject					
43	House with three chimneys..	Vivares.....	R-39	341	.....	Middleton R. 25. Inscription: <i>No. 88 du suppl du cat.</i> B-B attributes to P. de With; copy by Basan shop.
44	Haybarn and a flock of sheep.	Unknown.....	52-A	241	.....	Reverse copy but not found listed after Rembrandt.
44	Landscape with canal and palisade.	Basan workshop....	R-36	338	.....	Copy after Pieter de With by Basan's shop. Inscription: <i>No. 84 du supplement du catalogue.</i>
44	The wooden bridge.....	Basan workshop....	R-35	337	.....	Inscription: <i>No. 83 du supplement du cat.</i> In <i>Recueil</i> .
45	[Three figures by a table]....	de Claussin.....				Signed and dated 1807 on the plate.
45	Six's bridge.....	de Claussin.....	45-A	209	.....	Copy by de Claussin in Basan's <i>Recueil</i> .
46	[Landscape, buildings at left].	Unknown.....				Plate in poor condition.
46	[Landscape with man fishing].	Unknown.....				
46	[Landscape with two cows, town in background].	Watelet.....				Signed on plate which is corroded.
47	Lieven van Coppenol (large plate).	Basan(?).....	58-F	300	MB	Copies by both Basan and Denon.
48	The death of the Virgin....	Rembrandt.....	39-A	161	MB	Reworked.
49	Descent from the cross (second plate).	Rembrandt.....	33-C	103	MB	Possibly original plate, much reworked; 18th-century inscription burnished off bottom margin but still barely visible; 19th- or early 20th-century printer's mark lower right.



Some of the Civil War photographs for which the Library of Congress has recently acquired the original glass plate negatives. Unlike other Civil War negatives in the Library, some of these have the names of the photographers scratched into the emulsion—Haas & Peale. But who was this photographic team? To date little has been learned about them. Looking at the picture on the opposite page, one wonders if the two men standing on the beach on Morris Island could possibly be Haas and Peale.

At the left are scenes taken on Morris Island during the Charleston campaign in the summer of 1863. From top to bottom: The marsh battery from which the famous "Swamp Angel," an 8-inch, 200-pounder Parrott rifle, fired 5 miles into the city of Charleston until the gun exploded on the 36th round. A Federal artillery unit. A camp scene with the side-wheeler Mary Benton in the harbor. Another view of a Federal artillery unit.

Below: The ruins of the Charleston Lighthouse.





The Case of the Disappearing Photographers

MILTON KAPLAN

Prints and Photographs Division

CURIUSER AND CURIUSER! cried Alice (she was so much surprised that for the moment she quite forgot to speak English)." And "curiuser and curiuser" became the month-long search to establish, beyond a shadow of a doubt, the identity of two men connected with the photographic record of the Civil War.

It was on the first of June that the Prints and Photographs Division acquired, through special purchase funds, 25 important original glass plate negatives taken during the summer of 1863 on Morris and Folly Islands in South Carolina, when the Union Army under the command of Maj. Gen. Quincy A. Gillmore began the Charleston campaign. The negatives, 4¾ by 7½ inches, are stored in what seems to be their original wooden box.

There are photographs of General Gillmore, a horse and wagon which might have been the

photographers' van, and a bombproof, splinterproof shelter. In one, the U.S. fleet stands offshore, in another the Confederate flag flies over Fort Sumter. Some tell a story in themselves: The camera has stopped the rogue's march for one tense second. A soldier, surrounded by a guard detail, wears a poster proclaiming his name, his company, and his crime, "Thief; This man stole money from a wounded friend."

Two names—Haas & Peale—are scratched into the emulsion of 10 of the plates. The names are not unfamiliar ones, for the collections contain a group of glass plate copy negatives so marked or bearing a printed caption "Photo^d by Haas & Peale, Morris Island and Hilton Head, S.C." This is the only group of Civil War negatives the Division staff has seen with names scratched on the plates. Of interest also are the clouds in one of the nega-



tives. They are a part of the original image, whereas clouds in most other Civil War negatives are painted on the plates.

The newly acquired plates demonstrate vividly the gap in quality between the original images and the positive copies heretofore available. Where there had been smudgy grayness, now there is clarity. The new prints with their vitality and almost three-dimensional quality represent some of the best of the Civil War photographs.

The search for Haas & Peale both as individuals and as a firm began with city directories for the Civil War period—Baltimore, Boston, Chicago, Cincinnati, New York, Philadelphia, Pittsburgh, St. Louis, Washington, D.C.—and the New England business directory. Nothing was found.

The next stop was the published record. In 1865 D. Van Nostrand of New York City published Gillmore's *Engineer and Artillery Operations Against the Defences of Charleston Harbor in 1863*. Fourteen of the illustrations are lithographs by Julius Bien of New York, based on the Haas & Peale photographs. No credit is given in the book to the photographers and a letter to the publisher brought the information that the early records of the company were destroyed by fire in 1893.

Regimental histories of units which served on Morris Island during the Charleston campaign were checked next. Reproductions of various Haas & Peale photographs appear in several of them—*The Twenty-Fourth Regiment, Massachusetts Volunteers*, by Alfred S. Roe (1907), *History of the Seventh Connecti-*





Above, left to right: General Gillmore receiving a message from an orderly on Morris Island. Scene on Folly Island.

Below, left to right: Bombproof and splinterproof shelter on Folly Island. Beacon House, U.S. Fleet, and Battery B of the 1st U.S. Artillery, all taken on Morris Island.

cut Volunteer Infantry, by Stephen W. Walkley, Jr. (1905), and *The History of the Thirty-Ninth Regiment Illinois Volunteer Veteran Infantry*, by Charles M. Clark (1889). No references to Haas & Peale were found either in the acknowledgments or in the text. (A footnote to history: The check of the 55th Massachusetts Infantry revealed that the culprit in the rogue's march deserted in July 1865.)

Four of the photographs are reproduced in *A History of the Civil War*, by Benson J. Lossing (1912). Reproductions of woodcuts or of pen-and-ink drawings based on several of the Haas & Peale photographs were located in *The Third New Hampshire and All About It*, by Daniel Eldredge (1893), and in *Battles and Leaders of the Civil War* (1887-88). Not one of these publications, however, contains any references to the photographers.

Lossing's *Pictorial History of the Civil War* 1868, vol. 3, p. 201) carries a woodcut of the photograph of the bombproof and splinterproof shelter. At the bottom of the page is the startling note: "This picture is from a photograph by Samuel A. Cooley, photographer of the Fourth Army Corps."

Was Lossing right? Could the negative have been taken by Cooley? Was it possible that the other negatives had also been taken by Cooley and later acquired by Haas & Peale, who then put their names on the plates? This seemed unlikely, for the inscription on the plates reads "Photo^d by Haas & Peale." Stereographs and photographs taken by Cooley on Morris Island in 1864, discovered at the National Archives, were compared with the Haas & Peale photos known to have been taken in 1863. The Cooley photograph of the Beacon House, which was used by Gillmore as a signal station, shows much greater destruction than does the one by Haas & Peale, which was taken at an earlier date. Therefore, Lossing was wrong.

Dispatches sent in by the New York *Herald* correspondent on Morris Island from July to November 1863 contained no references to any photographic work on the island. *Frank Leslie's Illustrated Newspaper* was equally unproductive, but the August 15, 1863, issue of



Harper's Weekly provided the first lead. On page 525 appears a woodcut of General Gillmore, based upon a photograph credited to a Lieutenant Haas.

Miss Josephine Cobb of the National Archives, a recognized authority on the iconography of the Civil War, identified Lieutenant Haas as Philip Haas of Company A, 1st New York Engineers, who had enlisted in September 1861. Beaumont Newhall, of George Eastman House, suggests that Haas may be the daguerreotypist described in their files as follows: "Pioneer American daguerreotypist. Learned of daguerreotype in 1839 in Paris. Made, about 1845, multiple daguerreotype portraits using movable plateholder. First listed in New York City directory as daguerreotypist, 1846; appears in editions dated 1848, 50-57. Exhibited whole plate daguerreotype 'allegorical figure of a family man reading the paper at home' New York Exhibition, 1853-54."

Further examination of records in the Archives uncovered the order book of the 1st New York Engineers, which contains Special Order No. 248, dated July 15, 1862, Hilton Head, Port Royal, detailing Haas for "special service at headquarters." On file also is a letter from Haas, dated May 13, 1862, Tybee Island, in which he asks for "a leave of absence for thirty days to go north—my supply of photographic material being entirely exhausted [sic] which require to be selected with great care." Another letter dated November 5, 1862, requesting leave on account of ill health is signed "Philip Haas . . . Photographer, General Staff." A comparison of the signatures on the two letters with the name on the negatives reveals certain similarities.

The records of the Department of the South contain synopses of two letters from Haas. One dated February 6, 1863, Hilton Head, requests the detail of a carpenter to make certain alterations in the Photographic Bureau; the other dated March 31, 1863, requests a

private of the 76th Pennsylvania Volunteers for the Photograph Bureau.

Haas resigned from the Army on May 25, 1863, and the last reference to him found in the search is a letter dated May 27, 1863, in which he requests that the Quartermaster be ordered to take charge of certain photographic articles in his possession, "they being gov't property."

The evidence so far uncovered strongly suggests that the Haas of Haas & Peale was Lt. Philip Haas. Cornell University has an imprinted Haas & Peale photograph which connects him, somewhat tenuously, with the Morris Island campaign of 1863. It shows Drs. John Craven and Samuel A. Green and others examining a wounded soldier in a hospital in 1863. On file at the National Archives is a letter from Haas dated March 31, 1863, requesting that an order returning his photographic assistant to active service be countermanded. One line reads "Dr. Craven has said that he is entirely unfit for any heavy labor or exposure."

It seems strange that no references were found to his partner or to Haas & Peale in city directories, in published works, or at the National Archives. It is unlikely that two photographers and their bulky equipment could have come ashore at Morris Island during wartime without having obtained permission from someone.

George Eastman House and the National Archives have photographs mounted on specially printed cards imprinted "Photo^d by Haas & Peale, Morris Island and Hilton Head, S.C." In addition, the Library's copy negatives show the same border and imprint. Haas & Peale seems to have been a fairly well-established firm.

Who were Haas & Peale? The answer may come some day. In the meantime, we wonder about one of the photographs which shows two men standing on the beach, deep in conversation. Could they be Haas & Peale?

HAAS & PEALE PHOTOGRAPHS

ORIGINAL NEGATIVES

The collection also contains glass plate copy negatives and prints (indicated by the letter A) and copy photographs without the corresponding copy negatives (indicated by the letter B).

1. The rogue's march, July 1863, Morris Island. B
2. Fort Sumter, August 23, 1863. A
3. View of the first parallel (a trench constructed by the Union forces parallel to the Confederate fortifications).
4. Beacon House after the struggle for Fort Wagner, July 18, 1863. B
5. Horse and wagon in palmetto grove, Folly Island. B
6. Bombproof and splinterproof shelter, part of Gillmore's works on Folly Island. A
7. Long view of Fort Sumter.
8. Battery Weed. A
9. Fort Putnam, the former Confederate Fort Gregg. A
10. Marsh battery (Swamp Angel) after the explosion, August 23, 1863. A
11. Another view of the marsh battery.
12. Battery B of the 1st U.S. Artillery or Henry's Battery. B
13. General Gillmore in front of his tent receiving a message from an orderly.
14. General Gillmore and his horse.
15. Ruins of the Charleston Lighthouse. B
16. Palmetto grove.
17. Fleet offshore.
18. Unidentified artillery.
19. Unidentified artillery.
20. Tent with two unidentified officers inside.
21. Unidentified camp scene with the side-wheeler *Mary Benton* in the harbor.
22. Beach scene, with tents at the left, and two unidentified civilians in center.
23. Similar scene with more of beach showing, but without civilians.
24. Tents and gun carriage wheels.
25. Interior of unidentified camp.

GLASS PLATE COPY NEGATIVES AND PRINTS

1. Battery Stevens. Two 100-pounder Parrott rifles.
2. Fort Sumter, November 10, 1863.
3. Naval battery. Two 80-pounder Whitworths.
4. Naval battery. Two 8-inch Parrott rifles.

5. Battery Strong. One 300-pounder Parrott rifle.
6. 300-pounder Parrott rifle, after bursting of muzzle.
7. Battery Brown. Two 8-inch Parrott rifles. Bursted gun.
8. Bursted gun in Battery Brown.
9. Battery Hays. Seven 30-pounder Parrott rifles.
10. Battery Reynolds. Five 10-inch siege mortars.
11. Battery Hays. One 8-inch Parrott rifle, dismounted.
12. Battery Meade. Two 100-pounder Parrott rifles, Morris Island.
13. Battery Rosecrans. Three 100-pounder Parrott rifles.
14. Bursted gun in Battery Rosecrans.
15. Battery Reno. Two 100-pounders and one 8-inch Parrott rifle.
16. Battery Kirby. Two 8-inch seacoast mortars.
17. Headquarters of field officers of the trenches, second parallel, Morris Island, S.C.
18. Bombproof for telegraph operator in trenches.
19. Full sap (a completed trench to the next parallel).
20. Bombproof, Fort Wagner.
21. Section of Captain Ashcroft's battery, 12-pounder Napoleons, in second parallel.
22. Two sections, Henry's Battery, 12-pounder howitzers, in second parallel.
23. Section of Lieutenant Birchmeyer's Battery, 12-pounder Wiards. Battery F, 3d New York Light Artillery, Morris Island.
24. General Gillmore and staff.
25. Beacon House. (Different view from original negative no. 4.)

PRINTS FROM GLASS PLATE COPY NEGATIVES (No negatives in LC collections)

1. Henry's Battery. Battery B, 1st U.S. Artillery, Morris Island. (Different from original negative no. 12.)
2. Battery Hays. Seven 30-pounder Parrott rifles.
3. Battery Hays. Seven 30-pounder Parrott rifles. (Both 2 and 3 are different from glass plate negative no. 9.)
4. 300-pounder Parrott rifle.
5. Gunboat *Commodore McDonough*.
6. Swamp Angel Battery, Morris Island. (Different from original negatives no. 10 and 11.)
7. 30-pounder battery in Fort Putnam.
8. General Gillmore's headquarters, Folly Island.

La Siesta.

(à Mademoiselles Marianne et Claudia Viardot.)

Quatre.

by Ch. Gounod

allargato.

1^{re} Violoncelle. 2^e Violoncelle. Piano.

Con el viento mu-r-mu-ran, ma-dre, las ho-jas, y al soni-do ma-

duerme bajo su som-bra! So-lam-men-to vien-to a-le-gra y su-

-a-va che muo-ve la na-ve la na-ve de mi pon-da-mien-to la na-ve de mi pon-
sa-
din.

First page of Gounod's La siesta, dedicated to Marianne and Claudia Viardot.

Harvest of the Year

Selected Acquisitions of the Music Division

EDWARD N. WATERS

Assistant Chief, Music Division

RARELY HAS THE MUSIC DIVISION garnered such a harvest of important autograph letters as during the past year, letters that will be the objects of serious study for many years to come. In other categories of material, too, the division was singularly fortunate, as the following pages will show. As usual, most of the treasures came as gifts from friends old and new. Contemporary composers were laudably generous. Donors of former years continued their largesse. Harry Rosenthal of New York presented a brilliant and hitherto unknown collection of Liszt letters and manuscripts. The Heineman Foundation for Research, Educational, Charitable and Scientific Purposes, Inc., which has been the division's chief supporter in collecting rare items in recent years, again made possible a stunning array of acqui-

sitions. Other bountiful persons, too numerous to be listed here, presented gifts that are just as warmly appreciated.

For the first time musical rarities were acquired through the resources of the Gertrude Clarke Whittall Foundation. Before her lamented death on June 29, 1965, at the age of 97, Mrs. Whittall had agreed that music manuscripts and musico-bibliographic treasures should be added to the brilliant collection she had established in the Music Division some years earlier; and she also agreed that they could be procured from the income of her endowment. Needless to say, such financial assistance will always be limited, for the main activities of the Whittall Foundation must continue as they have in the past. The first acquisitions from this source are several holographs of Alban Berg.

Holographs of Deceased Composers

Alban Berg (1885–1935) today is scarcely considered an avant-garde composer, but during his short life he was a modernist of the moderns. For some 30 years the Library has proudly owned the holograph full score of his undisputed masterpiece, *Wozzeck*, deemed by many to be the most significant musico-dramatic work of this century. Now it has acquired five very youthful songs which will surely fascinate the constantly growing body of his admirers. They are

Aus "Pflingsten, ein Gedichtreigen." [Text von] Franz Evers (1902; No. 31 of his "Jugendlieder," cf. H. F. Redlich: *Alban Berg*, Wien, 1957; p. 330–332)

Erster Verlust. [Text von] Goethe (1905? No. 60 of his "Jugendlieder")

Ich will die Fluren meiden. [Text von] Rückert: Liebesfrühling (1903? No. 37 of his "Jugendlieder")

Nachtgesang. [Text von] O. J. Bierbaum (1903; No. 47 of his "Jugendlieder")

Sehnsucht. Aus "Die Heimkehr" [von] H. Heine (1902? not listed among his "Jugendlieder")

Each piece has a piano accompaniment and is written in a calligraphic style of considerable beauty and firmness. It is said that Berg's youthful songs attracted the attention of Schoenberg, who accepted the young man as his pupil. Among the manuscripts that caught the master's fancy was probably the second in the above list, for it bears this phrase in pencil: "Unter Schönberg's Aufsicht." Young Berg was in good hands as he entered professional ranks.

The Library also received a one-leaf sketch for the same composer's famous *Lyrische Suite*, a mature work for string quartet that Berg composed in 1926. It is a remarkably lucid sketch, and comparison with the finished product shows that Berg knew exactly what he wanted to do. Next to the above mentioned opera, this is his best known work,

firmly established in the modern repertoire. The world premiere, by the Kolisch Quartet, occurred in Vienna on January 8, 1927.

The Berg manuscripts are new additions to the Whittall Foundation Collection.

Fortunate indeed was the receipt of a wondrous song by Johannes Brahms (1833–97), *Von ewiger Liebe*, Op. 43, No. 1, one of his finest works in this genre, was composed in 1864 to a poem by Joseph Weinzig. Julius Stickhausen sang it in public for the first time, in Hamburg on March 11, 1868, with the composer at the piano. The manuscript comes to the Library as a gift from the well-known composer-critic-collector, Mrs. Gisella Selden-Goth. The fourth and last part of Brahms' 43d opus, *Das Lied vom Herrn von Falkenstein*, was already in the Whittall Foundation Collection.

Henry Dixon Cowell (1897–1965), whose recent passing will be long lamented, was an American composer of revolutionary tendencies. His harmonic daring early brought him international fame, and his interest in folk and primitive music vitalized his art. Strange lands and peoples also stimulated his imagination, but the national strains of his own country attracted him equally. Over the years he generously gave his manuscripts to the national library, and shortly before his death he sent another large shipment to Washington. Some are incomplete, some are sketches only, but whatever they are, his final gift, listed below, is a valuable legacy to the music of America.

Accordion Concerto (sketches)

Ancient Desert Drone (orch.; parts for harmonium 1 and 2)

Andante and Allegro (draft; incomplete)

Antiphony. Nov. 1958 (chorus and orch.? sketches)

Ballad for Wind Quintet. 1956 (score)

Big Sing (orch.; sketches; also draft of the "rejoice theme")

- The Birth of Music. Circa 1914, never completed (orch., score; also sketches)
- Chiaroscuro, for Guatemala Symphony Orch. (sketches)
- A Communication (orch.; 1915 or 1916; score and parts; incomplete)
- Composition for String Piano and Ensemble (draft score)
- Composition I (orch., parts)
- Concerto (sketches)
- Concerto for Harmonica (Spirit of Japan), started June 27, 1962 (draft, condensed score; also draft of "Song and dance" for orch.)
- Sketches for Concerto for Piano and Orchestra (1929; condensed score and flute parts)
- 4 Continuations (1932; score)
- Eastern Air Lines Basic 60 (1964; orch., sketch; commissioned by André Kostelanetz)
- The Flirtatious Jog. For solo violin and str. orch. 1952 (score; title changed to "The fiddler's jig")
- Harp Concerto. 1965 (sketches)
- Hymn and Fuguing Tune #5 (string orch., score)
- Hymn and Fuguing Tune #13, for trombone and piano. 1960 (score)
- Individual or Personal Turbulence—Emotion (orch., score)
- Jig in Four (1936; orch., score)
- Koto Con[certo] Dec. 61 (sketches and draft; commissioned by Kimio Eto)
- Little Concerto for Piano and Band (sketches; also repro. of holograph score with many holograph corrections)
- Mela [and] Fair. 1959 (orch., sketches; commissioned by the U.S. Department of State for use in New Delhi)
- Modal Suite for 2 Solo Violas With Strings Without Violas (sketches)
- Notes for Dalton School Orchestra (ca. 1954–55? condensed score; also called "Dalton Suite")
- Ongaku [and] Gagaku. Impressions of court music (Japanese instruments; draft; "2nd Louisville commission 1957")
- Percussion Concerto (orch., sketches; on last leaf is "Wedding rondo" for solo clarinet)
- Piper's Dance. Havana hornpipe. 1933 (orch., score; incomplete)
- Purdue (1941; orch., sketches and draft)
- Saratoga (later called "Saturday night in the firehouse"). 1948 (orch., sketch)
- Singing Band. 1953 (score, incomplete; "written for William Revelli and the American Bandmasters Association")
- Sketches for 19 Sym. April 5 '64 (sketches)
- Some More Music (orch., parts)
- II. Some Music. Circa 1915–16 (orch., score and parts)
- Spring Comes Singing. 1954 (song, piano acc.; text by Dora Hagemeyer; "for Juilliard commissions")
- String Concerto (ca. 1925; sketches; on last leaf: draft of a song, beginning only, "There's a woman like a dew drop," text by Browning)
- Suite for Piano and String Orchestra. 1941 (score; 1st movement only)
- Sweet Christmas Song (Sweet Was the Song the Virgin Sang). 1948 (mixed chorus, piano or organ acc.)
- Symphonic Episode (orch., sketch; never completed)
- Synchrony of Dance, Music, Light. Choreography: Martha Graham. 1930 (orch., piano reduction; also 2nd piano part and sketches)
- The Tender and the Wild. 1964 (orch.? sketches)
- Sixth Two Part Invention. Sept. 27, 1947 (piano solo; repro. of holograph with many holograph changes; later used in Symphony No. 5)
- [Unidentified orchestral work] (score)
- [Unidentified sketches]
- Variations for Orchestras, Instruments and Bodies. Begun May '56 (score)
- Vestiges (1914–20; orch., score; also 2d holograph of the opening)
- What's this? (orch., score; also draft, incomplete)
- Libraries and dealers maintain constant and cordial relations. They depend upon each

other for successful collecting and economic prosperity. The dealer sells; the library, funds permitting, buys. Rarely does the dealer become a donor. But this past year the distinguished New York dealer, Walter Schatzki, presented to the Library of Congress a most interesting manuscript of Carl Czerny (1791–1857), the composer who unjustly became the bane of all piano students. The gift reveals Czerny in an unfamiliar light, for it is a fragment—the first movement and the beginning of the second—of an undated score entitled *Sinfonia*, in C minor. Highly skilled in all branches of music, Czerny remains virtually unknown except for his innumerable keyboard exercises and studies. Yet his chamber music (two string quartets were reported here last year) and his orchestral writings belie his supposed limitations.

Among the many composers whose careers have been cut short prematurely was the American Irving Fine (1914–62). During the past year his widow donated several of his holographs, which were gratefully accepted:

Clam, or Whose Ooze (written for the Harvard Glee Club; incomplete)

Hymn: "Symbol, Symbol, Symbol" (sketch; also corrections for masters, beginning of orchestration, carbon copy of text)

Romanza (1962; wind quintet; sketches; commissioned by the Elizabeth Sprague Coolidge Foundation; first performed by the New York Woodwind Quintet in the Library of Congress on February 1, 1963)

Orchestral Preludes (score; never completed; commissioned by the Boston Symphony Orchestra)

Serious Song (string orch.; commissioned by the Louisville Symphony Orchestra; first performed Nov. 16, 1955)

Two interesting and little-known holographs of Charles Gounod (1818–93) were obtained through the generosity of the Heine-man Foundation. The first is a short orchestral movement, marked simply *Andante cantabile* and bearing no date. Above the title is the phrase "(No. 2.," showing that it once

was associated with a larger whole. There is also a set of parts in a copyist's hand, liberally sprinkled with performance indications by the composer.

The second Gounod holograph is a charming duet for two sopranos and piano entitled *La siesta*. Dedicated to Marianne and Claudia Viardot, it is signed and dated at the end: "Ch. Gounod Londres / Mai / 71." The text, by Charles Ligny, is in Spanish and begins "Con el viento murmurán, madre, las hoyas."

For many years the Library has been eagerly collecting the manuscripts of Victor Herbert (1859–1924), and so successfully indeed that few have eluded its efforts. But now a gift from Vincent Youmans III and Mrs. Preston Collins, children of the late Vincent Youmans, adds to the Herbert collection a *Valse de concert* for full orchestra. Obviously written for the lavish though ill-fated revue *Miss 1917*, produced at the Century Theatre in New York on November 5, 1917, it also contains the waltz refrain that became the main theme of "There's a tender look in your eyes" in the musical comedy *The Girl in the Spotlight*, produced in Stamford, Conn., on July 7, 1920, and in New York 5 days later. As was usual with Herbert, the manuscript was written out in full score.

A large and important gift that is allotted chiefly to the Manuscript Division contained two musical holographs of permanent interest. Among the papers of Edward William Bok (1863–1930), presented by Mrs. Curtis W. Bok and Cary Bok, were two music manuscripts in the hand of Josef Hofmann (1876–1957). It will be remembered that Hofmann, one of history's greatest keyboard masters, contributed to *The Ladies' Home Journal* (E. W. Bok was the editor-in-chief, 1889–1919) and from 1926 to 1938 was Director of the Curtis Institute of Music (founded by Mrs. Bok, later Mrs. Efreim Zimbalist). Mr. Bok never lost interest in Holland, the land of his birth, and the first Hofmann holo-

graph is *A Free Transcription for the Piano of 4 Old Dutch Folk Songs*. Dated October 9, 1915, the manuscript contains settings of the following melodies: *In Babilone*, *Vader lief kreeg moeder lief*, *Al de jonge luijde*, and *Contredans*.

The second manuscript offers another setting of *In Babilone*, an extremely familiar air, for voice and piano. Words are lacking in Hofmann's autograph, but in a nonholographic copy included in the gift appear words written by Mr. Bok himself and headed by the title *God's Hand*. The verse is subtitled "A supplication" and begins "Father so gentle, take thou my hand." The tune also appears in many American and Anglican hymnals with the first lines "Lord, who in thy perfect wisdom," "See the conqueror mounts in triumph," "Hail, thou once despised Jesus," "Son of God, eternal Saviour," or "There's a wideness in God's mercy."

A name in American music not as well known as it deserves is that of Ernest Richard Kroeger (1862-1934). Born in St. Louis, where he also died, Kroeger had a notable career as teacher, lecturer, and composer and long served as an editor of the Art Publication Society. From Arthur J. Lieb the Music Division received the holograph of Kroeger's third String Quartet, written when the composer was a young man of 22. That he struggled with it conscientiously is apparent from the inscription (on the score) that precedes the title: "First copy completed March 19/84. Rewritten and completed September 3rd/87. New Scherzo composed August 24th/87."

For many years the Library of Congress has been the fortunate possessor of a strong Liszt collection, both autograph manuscripts and letters. As long ago as 1935 the Librarian stated in his Annual Report that after acquiring the Rafael Joseffy collection of Lisztiana this institution was "in third place as a repository of Liszt materials, its holdings being surpassed only by the Liszt Museum in Weimar and the Hungarian National Library in Buda-

pest." In the past year an enormous collection of this master's holographs, both music and letters, was presented by Harry Rosenthal of New York City. Quietly collecting Liszt manuscripts for some 30-odd years, Mr. Rosenthal had amassed an assemblage of great brilliance. Liszt experts and scholars knew nothing of it. Important manuscripts had vanished from former locations. They were slowly being gathered into Mr. Rosenthal's knowing hands, and they are again available to the academic community, which will relish them to the full.

Franz Liszt (1811-86) is indisputably one of the dominant figures in the history of music, and his stature and influence seem to increase with each passing year. A result of Mr. Rosenthal's remarkable generosity is that far more than before the Library of Congress will be known as an indispensable center of research into the life and art of this great genius.

In the following description the manuscripts are arranged in the same order that Humphrey Searle adopted for his catalog in *Grove's Dictionary of Music and Musicians*, fifth edition.

The procession of manuscripts begins with the work of a copyist, Liszt's setting of Psalm 129 for bass or deep alto with organ accompaniment (Grove V: 16, 2). Nearly every page, however, bears the composer's holograph changes, some of which are highly important. The text is in Latin and German (*De profundis clamavi; Aus der Tiefe rufe ich, Herr, zu dir*).

Next comes a single leaf that might be called an *Albumblatt*, but it is rather more elaborate than such things usually are. On it Liszt wrote "Aus dem 'Purgatorio' der 'Dante Sinfonie,'" and the music turns out to be the opening of the *Lamentoso* section for strings alone (page 99 of the full score in the *Gesamtausgabe*). If Liszt wrote this page from memory, as is likely, he made a curious error, for he began the passage on the second beat of the measure, not on the preceding upbeat as in the definitive version (Grove V: 109).



Title page of Liszt's *Csárdás*.

Dem Andenken Petöfi's (Grove V: 195) for piano solo appears in an edition printed in Budapest by Táborzsky & Parsch in 1877, but it is so filled with autograph changes and corrections that it must be considered an original manuscript. A new concluding page is entirely in Liszt's hand. Obviously the composer was determined to offer Hungary's great poet as fine a musical tribute as possible. The cover is autographed by A. W. Gottschalg (1827–1908), famous organist and one of Liszt's closest friends.

Late in life Liszt was moved to compose a number of piano pieces which would be musical representations of Hungarians distinguished in literature, art, and politics. They were his compatriots, and as he grew older he

felt more and more drawn to them. He called these pieces *Historische, ungarische Portraits* (Grove V: 205), and he devoted much time to their formulation. In the Rosenthal collection are copyist's manuscripts of three of these portraits, each one abundantly supplied with Liszt's autograph alterations. They are his musical conceptions of István Széchenyi, Ladislav Teleky, and Mihály Vörösmarty. His second thoughts in such pieces are more interesting than the earlier ones, for "musical portraiture" is a highly subjective activity.

Also late in life (1884) Liszt produced pieces that remain most curious and enigmatic, and among them are renewed manifestations of burgeoning nationalism. Here is the holograph of the restless *Csárdás* for piano solo

(Grove V: 225, 1), one of three which only in recent years have captured the attention of the musical public.

Of special interest and long believed lost is the autograph of Liszt's *Fest-Polonaise* for piano duet (Grove V: 255). It was composed for the wedding of Princess Marie of Sachsen-Weimar and was completed on January 15, 1876. It may be considered Liszt's only original work for two performers at one keyboard.

Another holograph contains two separate works. The shorter is a *Resignazione* for organ (Grove V: 263), very little known and covering only one page. The longer, extending to five pages, is a deeply felt *Salve Regina*, also for organ (Grove V: 669, 1) but with Latin text written above and below the lines of music. When this was published, it was the first of *Zwei Kirchen-Hymnen für Harmonium oder Orgel* and was dedicated to Liszt's princely friend and clerical patron, Cardinal Gustav von Hohenlohe. It was completed on October 19, 1877, at the Villa d'Este, the magnificent and idyllic retreat that the Cardinal placed at Liszt's disposal.

A fragment only appears next: the last two pages of Liszt's bristling piano transcription called *Illustration de l'Africaine*. This is the finale of the second part (Grove V: 415, 2), separately titled "Marche indienne," and shows Liszt as the virtuoso supreme in writing breathtaking climaxes.

Liszt was always penning new versions and readings; he was never satisfied. Six pages of alterations for the "March" from his *Mémoires hongroises d'après Schubert* (Grove V: 425, 2) clearly show his constant penchant for improvement. They were written for Sophie Menter, most brilliant of his female students.

One of Liszt's most curious piano transcriptions is undoubtedly that of *Bulhakow's Russischer Galop* (Grove V: 478), which is rarely played, seldom seen, and little honored. The Library's copy of that rare imprint, published in 1843, is heavily laden with holograph

corrections and changes. It also bears a dedication which is tinged with wit and affection: "A Constantin Bulhakow, 'je lui rends ce que je lui prends,' affectueusement F. Liszt." But the composer wanted to "render" even more, and here, too, are four pages of holograph music which is almost a complete second version of this rather trite piece. Why was he so fond of it? Also of interest is the fact that these two items (the publication and the four holograph pages), fortunately never separated, constituted Mr. Rosenthal's initial Liszt acquisition.

Liszt, the inveterate transcriber, was as sensitive as he was bold in his pianistic transformations, and one of the most appealing is his keyboard version of Hans von Bülow's (1830-94) Sonnet by Dante: *Tanto gentile e tanto onesta* (Grove V: 479). It is amusing to note that Liszt wrote "gentile" and "onesto" in the title.

Even in advanced years Liszt never lost the desire to dash off piano pieces of brilliant virtuosity, pieces that, sadly enough, were probably beyond his own capacity to play, at least as he would and could have 40 years earlier. His final piano transcription falls into this category. It is a formidable *Tarantelle* (Grove V: 482) by César Cui (1835-1918), long and relentless, which the old master wrote in 1885. The original was composed for orchestra in 1859.

Josef Dessauer (1798-1876), a composer of minor fame, wrote some songs that, now forgotten, were remarkably popular in their day. Liszt took three of these *Lieder* (Grove V: 485) and turned them into exquisite piano solos: *Lockung*, *Zwei Wege*, and *Bolero* (also known as *Spanisches Lied* or *Nach Sevilla*). At the end of this manuscript Liszt wrote: "Seinen guten Freund Dessauer F. Liszt. Wien September 46." This authentic date is a year earlier than the one announced in Grove or Peter Raabe's biography.

Better known than Dessauer was Eduard Lassen (1830-1904), who succeeded Liszt as

Kapellmeister in Weimar. He was a first-rate composer in his own right, one of his major works being music for Goethe's *Faust* as staged in Weimar to celebrate the 100th anniversary of the poet's settling in that city. From this ambitious score Liszt chose two selections—*Osterhymne* (*Christ ist erstanden*) and *Hoffest* (*Marsch und Polonaise*)—to convert into elaborate and difficult piano solos (Grove V: 496, II), and he honestly declared them to be “zum Konzert Vortrag.” They run to 17 pages of closely written music, plus 3 more of revision and emendation.

While not the closest of friends—indeed, how could they be, with such different temperaments?—Liszt and Mendelssohn appreciated each other's genius, and the Hungarian selected several of the German's gems for his indefatigable transcribing. Two of these were taken from Mendelssohn's *Sechs Lieder für vier Männerstimmen*, Op. 50, rather an unusual choice, for unaccompanied part-songs are not commonly used for such a purpose. But in 1848 Liszt appropriated *Wasserfahrt* and *Der Jäger Abschied* and made charming piano pieces of them (Grove V: 548).

The final Liszt manuscript in the Rosenthal collection is a one-leaf sketch for his often-mentioned but never completed oratorio *Die Legende vom heiligen Stanislaus* (Grove V: 688). It is readily identifiable, for the composer himself wrote “St. Stanislaus” in the upper left-hand corner of the recto side. No text appears anywhere, however, and it is impossible to guess what part he was contemplating as he hastily scribbled these notes. Liszt labored on this work for a number of years (1873–85), but he was troubled with libretto problems and failed to make much progress. Except for two independent pieces that he planned to use in the oratorio (the *De Profundis* mentioned above and the instrumental *Salve Polonia*) most of the original music is lost. Consequently the leaf just acquired is of extra interest, both musically and sentimentally.

One of America's great popular song writers of past years was Vincent Youmans (1898–1946), and the Library welcomes the following autographs presented by his son and daughter, Vincent Youmans III and Mrs. Preston Collins. Practically all of them are written in piano-vocal score form, usually without text.

Be Good to Me (from *Smiles*, 1930)

Great Day (from *Great Day!* 1929)

I'm Glad I Waited (from *Smiles*, 1930; refrain only; copyist's manuscript, with holograph title, text, and corrections)

More Than Ever

Music Makes Me (from film *Flying Down to Rio*; authenticity doubtful)

My Lover (music used earlier for song “Blue Bowery”)

Open Up Your Heart (from *Great Day!* 1929)

Orchids in the Moonlight (from film *Flying Down to Rio*; authenticity doubtful, but with holograph corrections)

Rice and Shoes (from *Two Little Girls in Blue*)

Take a Little One Step, Two Step, Three Step (from *Lollipop*, 1924)

Time on My Hands (from *Smiles*, 1930; refrain only; copyist's manuscript, with holograph signature, changes, and corrections)

Without a Song (from *Great Day!* 1929)

Who Am I (from *Rainbow*, 1928)

Holographs of Living Composers

Contemporary composers, American and foreign, continued to be exceedingly generous in presenting their original manuscripts, and their gifts strengthen the Library's holdings of 20th-century holographs.

Six manuscripts came from Samuel Barber (b. 1910), long in the forefront of American musical creators. They are exceedingly interesting and show the breadth of his imagination as well as his consummate technique. The score for the first was completed on No-

vember 25, 1954. Aptly titled *Adventure*, it calls for an extraordinary orchestra of flute, clarinet, horn, harp, and a number of exotic "instruments from the Museum of Natural History." These include African sansas, a Balinese water drum, African xylophones, gourds filled with peas, hollow tree trunks, pressure drums, and still others for special effects.

Here, too, is a reproduction of a copyist's manuscript of *Hermit Songs*, Op. 29, which Mr. Barber composed in 1953 on commission from the Library's Elizabeth Sprague Coolidge Foundation. It is an extremely important document, for the composer inserted many holograph corrections and indications for performance. The world premiere occurred in the Library on October 30, 1953, when Mr. Barber accompanied Leontyne Price in a notable presentation. The work contains 10 songs, the poems coming "from anonymous Irish texts of the eighth to twelfth centuries."

Monks and Raisins, for voice and orchestra (the text omitted in this score), was originally composed for voice and piano in 1943 (Op. 18, No. 2). In the present expanded version it became the second of Mr. Barber's "Four Songs for Voice and Orchestra."

In 1949 Mr. Barber composed a Sonata for piano, Op. 26, which has achieved great and deserved acclaim. Many virtuosos—for it is truly a virtuoso piece—have played it, and no less an artist than Vladimir Horowitz gave the first performance in Havana on December 9, 1949. When published in 1950 by G. Schirmer, Inc., a printed notice said: "Commissioned by The League of Composers for its twenty-fifth anniversary." It is more interesting to learn that the money for the commission came from two composers equally prominent in their own world of music: Irving Berlin and Richard Rodgers. Accompanying the holograph of the Sonata are a single leaf of holograph corrections (all of the fourth and last movement) and two reproductions of a

copyist's manuscript showing further corrections. Final testimony of the Sonata's success is disclosed by an edition published in Moscow in 1960!

Another successful work by Mr. Barber is his *Souvenirs*, Op. 28, of which two holographs are on the Library's shelves. The first is for piano duet. Not dated, it was performed in July 1952 by Robert Fizdale and Arthur Gold on NBC-TV. The second version is for full orchestra (published by Schirmer in 1954), first performed by the Chicago Symphony Orchestra under Fritz Reiner on November 12, 1953. Of this opus the composer wrote:

In 1952 I was writing some duets for one piano to play with a friend, and Lincoln Kirstein suggested that I orchestrate them for a ballet. Commissioned by the Ballet Society, the suite consists of a waltz, schottische, pas de deux, two step, hesitation-tango, and galop. One might imagine a divertissement in a setting reminiscent of the Palm Court of the Hotel Plaza in New York, the year about 1914, epoch of the first tangos; "Souvenirs"—remembered with affection, not in irony or with tongue in the cheek, but in amused tenderness.

On November 15, 1955, in New York, the New York City Ballet gave the first stage performance. Todd Bolender was the choreographer.

There are also two versions of Mr. Barber's *A Stopwatch and an Ordnance Map*, Op. 15, composed to words by Stephen Spender. The holograph for four-part male chorus and three timpani (published in 1942 by Schirmer) has neither date nor title. It also shows a sketch for a four-part mixed chorus *a cappella*. The second version—and Mr. Barber's gift is surely entitled to be called a holograph—resulted from an adroit manipulation. He cut up the 1942 publication, mounted it line by line on larger score paper, and above each line wrote new music for four horns, three trombones, and tuba. Schirmer also published the brassier setting in 1954, which contained the following note: "This work was performed for the first time on December 16, 1945, by the Collegiate Chorale under the direction of Robert Shaw in New York City."

No musician today is better known than Leonard Bernstein (b. 1918), whose remarkable talents are manifested in composing, conducting, and playing. This year he gave the Library one of his most effective and successful scores, his second Symphony, which is more familiarly titled *The Age of Anxiety*. Inspired by the poetry of Wystan Hugh Auden, the work was dedicated to Serge Koussevitzky, who conducted the Boston Symphony Orchestra in the first performance, in Boston, on April 8, 1949. The score had been completed less than three weeks earlier; at the end the composer wrote: "N.Y.C. 20 March 1949. First day of spring!" Since the composition is for piano and orchestra, it was inevitable and appropriate that Mr. Bernstein was at the keyboard for the premiere. The overall impact was tremendous.

Once again Aaron Copland (b. 1900) presented manuscripts to the Library, a small work and a large one, both characteristic of the man and his art. *Fanfare for the Common Man*, obviously having sociological overtones, is for brass and percussion. It was completed on November 6, 1942, and first performed in Cincinnati by the Cincinnati Symphony Orchestra under Eugène Goossens on March 14 of the following year. The score was accompanied by a preliminary sketch for piano.

The larger work, also accompanied by sketches, is *Vitebsk (Study on a Jewish Melody)*—also called "Study on Yiddish Themes,"—which Mr. Copland finished in February 1929. The holograph just received is a rough pencil score, not a clean copy, and all the more interesting for that reason. It was composed for violin, cello, and piano and was first performed by Alphonse Onnou, Robert Maas, and Walter Gieseke in New York at a League of Composers concert on February 16, 1929. It is dedicated to the distinguished composer Roy Harris.

A composer new to the Library's holograph music collections is the American George H.

Crumb (b. 1929), who presented his *Madrigals* (books I and II), a fascinating set of pieces for strange combinations. They were commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress and first performed here on March 11, 1966. There are six numbers in all, three in each book, and each piece features a soprano who sings the Spanish texts extracted from poems by Federico García Lorca. In the first book the soprano is supported by vibraphone and double-bass, in the second by flute (also alto flute and piccolo), and percussion. The separate numbers are as follows:

I

Verte desnuda es recordar la tierra (To see you naked is to remember the earth)

No piensan en la lluvia, y se han dormido (They do not think of the rain, and they've fallen asleep)

Los muertos llevan alas de musgo (The dead wear mossy wings)

II

Bebe el agua tranquila de la cancion añeja (Drink the tranquil water of the antique song)

La muerta entra y sale de la taberna (Death goes in and out of the tavern)

Gaballito negro ¿Dónde Llevas tu jinete muerto? (Little black horse, where are you taking your dead rider?)

When this extraordinary work was offered in the Library, Jan DeGaetani sang the difficult vocal part; she was supported by artists from the Contemporary Chamber Ensemble, conducted by Arthur Weisberg. The complete work is dedicated to the memory of Serge and Natalie Koussevitzky.

An unusual gift was offered by Hugo Weisgall, himself a highly esteemed American composer. It is an important manuscript of the celebrated Italian composer, Luigi Dallapiccola (b. 1904), the "primo abbozzo" of a work for mixed voices and instruments entitled *Congedo di Giralomo Savonarola*. The voice

parts are written in open score except when *divisi*, the instruments in condensed score. This is one of those rare manuscripts which the composer dated both at the beginning and at the end. Preceding the music he wrote: "14 aprile 1941 Firenze," and after the final double bar: "finito a Firenze il 23 maggio (giorno del Savonarola) 1941." On the title-page he penned this inscription: "À mon cher ami Albert Skulsky, affectueux souvenir de L. D. août 1946; Firenze." Skulsky (now deceased) was a Belgian music critic who came to America after World War II, and Mr. Weisgall obtained the manuscript from him.

Peter Maxwell Davies (b. 1934) is a British composer who has studied in the United States. As a result of his accomplishments the Serge Koussevitzky Music Foundation in the Library of Congress commissioned him to write a sizable work, and he responded with what might be called a cantata. Entitled *Offenbarung und Untergang* (Revelation and Fall), it is for voice and small orchestra and was finished in February 1966. The score, which has text by Georg Trakl in German only, is dedicated to the memory of Serge and Natalie Koussevitzky. A casual perusal of the pages shows that great emphasis is put on percussion and strange and weird sound effects.

A composer whose manuscripts are examples of beautiful calligraphy is Aurelio de la Vega (b. 1925), who, coming from Cuba, has long lived in the United States. He is known as a leader among composers of electronic music and members of the avant-garde. During the past year he added two more of his manuscripts to the Library's collections. The first is *Analigus*, a full orchestra score in four movements, dedicated to Pierre Boulez. It was written in Los Angeles between September 3 and October 22, 1965, and was "commissioned by the third Caracas Music Festival." The second, characteristic of the composer's advanced methods, is *Interpolation* for a solo clarinet "with or without pre-recorded sound elements" (1965). With the latter is a single

leaf containing holograph tone rows and "drafts" that preceded the finished product.

Several manuscripts again came from the well-known American composer Alvin Etler (b. 1913):

Elegy, for Small Orchestra. 1959 (score; also parts for 1st movement)

Music for Three Recorders. 1948 (score)

Symphonietta I. 1940 (orch., score; also a 2d holograph score)

Triptych. A. E. 1961 (orch.; sketches)

Ross Lee Finney (b. 1906), another American composer of importance, augmented his collection of manuscripts in the Library, the first of his current gifts being a *Capriccio in C* for organ, which includes several pages of a preliminary and rejected version that supplies the title. Then come

Chromatic Fantasy for Organ. 1957 (also tone rows and inversions)

Third Symphony. Villa Aurelia, Rome 1960 ("Sketch score"; also another beginning and a piano sketch, final 2 pages incompletely scored)

Mr. Finney's concluding gift was his *Variations for Orchestra*, a reproduction of a copyist's manuscript score with the composer's holograph changes and corrections. Of particular interest is this note: "This work is composed on a row from Luigi Dallapiccola's *Songs of Captivity* and with his consent. It was composed during the spring of 1957 and completed November third."

Cristóbal Halffter (b. 1930) is a Spanish composer, the nephew of the distinguished musicians Ernesto and Rodolfo Halffter. Under a commission tendered by the Serge Koussevitzky Music Foundation in the Library of Congress, the younger Halffter has produced *Symposion*, a large work for solo voices, chorus, and orchestra. The score is dated January 13, 1966, and is dedicated to the memory of Serge and Natalie Koussevitzky. The text in two parts to be sung without interruption is in Greek, selected from Xeno-

phanes, Pindar, Anacreon, and anonymous sources. The handwriting is extraordinarily beautiful and is executed in black, red, and blue ink.

Sentiment, gratification, and gratitude all attach to a holograph score given to the Library by Howard Hanson (b. 1898), one of the most famous of American composers. It is a work for solo viola and string quartet that Dr. Hanson composed in the summer of 1965. According to the composer, he was in the midst of his creative endeavor when he learned of the death of Edwin Hughes. Hughes, for many years celebrated as pedagogue and pianist and long Executive Secretary of the National Music Council, of which Dr. Hanson is President, was his close associate. In a letter to Harold Spivacke, February 12, 1966, Dr. Hanson told how he converted the work into a memorial for his friend:

Musicologically this piece has a strange history. I began it as a commission for Edward Benjamin. It was written first for string quartet and viola and a few days later arranged for solo viola and string orchestra.

When I was about half way through the composition I received word of Edwin Hughes' death. I had become very fond of him over the years and his death upset me greatly. The piece which had begun as a pastorello, *Summer Seascape No. 2*, suddenly changed, literally of its own accord, into an elegy.

Dr. Hanson not only presented the original manuscript to the Library but also granted the privilege of first performance here. It took place on April 7, 1966, played by the Juilliard String Quartet assisted by violist Walter Trampler. The holograph score itself has no title, and the program, with the composer's approval, printed the title contained in his letter, *Summer Seascape No. 2*.

Gratification, too, was felt by additional gifts from Alan Hovhaness (b. 1911), American composer whose exotic titles (and strains) often reflect his Armenian background. The holographs received this year are the following:

Black Pool of Cat. Op. 84, No. 1 (song, piano acc., poem by Jean Harper; "piano imitating the Kanoon Sev Godou and dedicated to Rajah")

Fuji. Cantata, Op. 182. 1960 (women's chorus and small orch., score; "sketch of first version"; "to Ueno Gakuen College of Music, Tokyo")

The Lord's Prayer. Op. 35 (mixed chorus, organ acc.; c1963)

Sketches for "Meditation on Zeami." Op. 207 (orch., score; c1964)

Mysterious Horse Before the Gate. Op. 205 (trombone, glockenspiel, 2 vibraphones, chimes, giant tamtam; score; c1964; also parts; "dedicated to Carl Haverlin")

October Mountain. For percussion sextet. Op. 135 (score, 1955; also parts)

30th Ode of Solomon. Op. 76 (baritone solo, mixed chorus, trumpet, trombone, strings; piano-vocal score; c1949)

Variations and Fugue for Orchestra. Op. 18 (score; c1964)

Yakamochi. For solo violoncello (c1965; "to Guido Vacchi")

An interesting score came from Meyer Kupferman (b. 1926), American composer who has written in a great variety of mediums. Entitled *Infinites Twelve* (1964), his manuscript calls for the following instrumentation: piccolo, oboe, English horn, clarinet, bass clarinet, bassoon, violin, cello, and piano. With the full score also came a "short-score sketch." The work is dedicated to Arthur Weisberg, who conducted a performance of it in the Library by the Contemporary Chamber Ensemble on February 5, 1965.

Three holographs were received from the American composer Ezra Laderman (b. 1924). The first is the score of an intriguing *Dance Quartet* (dated February 6, 1958) for dancer, flute, clarinet, and cello. (There is also a set of parts for the instruments.) The dancer's part seems to be chiefly rhythmical, but there are some pitch variations and ascending and descending stems attached to notes. The composer explains these so:

"stem up one pt. of body: head, arm, etc. stem down another part of body." He was fairly lenient as far as speed was concerned, for he wrote: "Exact tempi decided with choreographer when the Dance Quartet is staged." The second holograph is called *Duo 1955* (for violin and cello) and is here in two versions dated respectively 1957 and 1960. The third is the orchestral score of *Identity*, which was finished on September 5, 1959, at Savyon, Israel.

Burton Lane (b. 1912) presented twelve songs from his highly successful musical comedy *On a Clear Day You Can See Forever*. These constitute the major part of the piano-vocal score of the show, which opened in New York on October 17, 1965. The book and lyrics were written by Alan Jay Lerner.

Last year's report boastfully referred to the gift of Frederick Loewe (b. 1904), the piano-vocal score of the sensational *My Fair Lady*. This year's report, just as boastfully, can dwell upon the same kind of holograph, Mr. Loewe's score of *Camelot*, which, quite different in nature, will also go down in history as a superlative example of musical theater. With book and lyrics again by Alan Jay Lerner, it was based on *The Once and Future King* by T. H. White. This show made its debut in New York on December 3, 1960, and featured Julie Andrews, Richard Burton, and Robert Goulet in the cast.

Peter Mennin (b. 1923), eminent as a composer and also as Director of the Juilliard School of Music, presented two important holographs. His voluminous and elaborate "sketches" for an orchestral *Concertato* are more deserving of the word "draft." He had planned to compose an opera based on Melville's *Moby Dick* and even had a libretto awaiting the music. But the novel itself was more inspiring than the dramatic scheme, and the purely instrumental work was the result. The literary relationship remains clear, for the name *Moby Dick* appears as a title in the sketches and again in the score as published

by Carl Fischer, Inc., in 1956. The practical impetus for composing the music was a commission from the Erie (Pa.) Philharmonic Society, which wanted a major work for the city's bicentennial celebration. Under the baton of Fritz Mahler the Erie orchestra gave the first performance on October 21, 1952.

Another substantial bundle of sketches, Mr. Mennin's second gift, shows how he labored on the *Sonata Concertante* for violin and piano, which was commissioned by the Library's Coolidge Foundation in 1956 in honor of the 30th anniversary of the League of Composers. The world premiere took place in the Library of Congress, at its Twelfth Festival of Chamber Music, on October 19, 1956. The performing artists were Ruggiero Ricci and Leon Pommers.

Two holographs were received from George Frederick McKay (b. 1899):

Sinfonietta No. 3 (orch., score; 1932)

Sonata mistica (organ; publ. in *The California Organist*, June 1964)

Darius Milhaud (b. 1892) is supremely gifted and a superb teacher. He was one of the famous group known as *Les Six*, who had such a marked influence on French music. He has written in all forms and mediums. As much at home in America as in Europe, he is truly a world figure of the utmost importance. Consequently special satisfaction is derived from each holograph that he gives to the Library, and this past year he gave six.

The first two pertain to the same work, *The Bells*, a ballet after the poem by Edgar Allan Poe. A condensed score is dated August 1945 and a full orchestral score January 24, 1946. The choreography was by Ruth Page, the décor by Isamu Noguchi. The first performance was given by the Chicago Ballet Society, at the University of Chicago, on April 26, 1946, Nikolai Malko conducting. There are five movements in the complete work: Overture, Silver Bells, Golden Bells, Brazen Bells, Iron Bells.

Then comes a Concerto for two pianos, which the composer wrote in 1941. In the manuscript just received the orchestral accompaniment is reduced for a third piano. Not surprisingly the work is dedicated to Vitya Vronsky and Victor Babin, and these sterling artists gave the first performance in Pittsburgh with the Pittsburgh Symphony Orchestra on November 13, 1942. Fritz Reiner was the conductor.

Of special significance is the score of Mr. Milhaud's 17th String Quartet written late in 1950, for it received its first performance in the Library of Congress on April 5 of the following year. The artists, the Budapest String Quartet, autographed a program to send to the composer. This program returns here with the score! The work was dedicated to Mr. Milhaud's son Daniel "pour ses vingt et un ans."

There are two holographs of the 18th String Quartet (composed in December 1950 and January 1951), one being marked "1er Manuscrit." Both scores bear the dedication "à la douce mémoire de mes Parents," and beneath this appears the phrase "Je veux écrire dix huit Quatuors." An explanation is found in Mr. Milhaud's *Notes Without Music* (New York, Knopf, 1953; p. 316. This part of the volume translated by Arthur Ogden):

In 1920 I had, in fact, stated in an issue of *Le Coq*, a journal published by Cocteau: "I wish to write eighteen quartets." This paper often had a slightly pugnacious tone, at times an impertinent one. If my declaration appeared to mean "one quartet more than Beethoven," it was nevertheless not a young man's flippancy. I desired, in view of the aesthetic leanings of Cocteau—who was then busy glorifying "music with a punch," that of the circus and the music hall—to take up the defense (without seeming to do so) of chamber music, serious music, the music to which I have been faithful during my entire professional life. But the phrase haunted me: I often asked myself if I should ever complete my project.

At the end of the manuscripts of the 18th Quartet the composer wrote "FIN 1912–

1951" and "FIN des 18 quatuors à cordes 1912–1951." His self-assumed responsibility (or duty or pleasure) was finished.

Five holographs came from Vincent Persichetti (b. 1915), an important American composer, who has given generously in the past:

Canto for Strings. Op. 96 (score and parts; commissioned by the Kansas City Youth Symphony)

Masques for Violin and Piano. Op. 99 (score and violin part; commissioned by Louise Behrend for the Preparatory Division of the Juilliard School of Music)

Tenth Piano Sonata. Op. 67 (commissioned by the Juilliard Foundation)

Third String Quartet. Op. 81 (score; commissioned by the University of Alabama for the University of Alabama String Quartet)

Winter Cantata, for Women's Chorus, Flute and Marimba. Haiku verse. Poems from *A Net of Fireflies* (translation by Harold Stewart). Op. 97 (score)

Richard Rodgers (b. 1902) has long been generous in presenting his manuscripts to the Library. The holograph of *No Strings* (opening in New York on March 15, 1962) was the first of several to come this year. This was the first score written since the death of his famous collaborator, Oscar Hammerstein II, and the composer successfully penned the lyrics himself.

Mr. Rodgers also gave the scores of *Do I Hear a Waltz* (book by Arthur Laurentz, lyrics by Stephen Sondheim; New York opening, March 18, 1965), of new music for a 1962 remake of the 1945 movie *State Fair*, and of two songs (plus some lyrics and sketches) composed for the highly successful film version made in 1964 of *The Sound of Music*; and "incomplete scores" (in reality supplementary or additional numbers) of the following:

The Garrick Gaieties (1925)

Dearest Enemy (1925)

The Girl Friend (1926)

Lido Lady (1926)

Peggy-Ann (1926)

Betsy (1926)

Heads Up! (1929)
On Your Toes (1936)
I Married an Angel (1938)
A Connecticut Yankee (1943)

In a substantial batch of manuscripts modestly called "miscellaneous" Mr. Rodgers included holograph material from the following:

The Prisoner of Zenda (amateur show, 1924)
The Play's the Thing (never produced)
America's Sweetheart (1931)
Hallelujah, I'm a Bum (film, 1933)
Jumbo (1935)
Babes in Arms (1937)
I'd Rather Be Right (1937)
Fools for Scandal (film, 1938)

In still another miscellaneous group of manuscripts Mr. Rodgers presented no fewer than 23 songs not used in musical shows, 17 melodies that remain unnamed, and 23 pages of lead sheets and sketches.

The Library received its first holograph of Seymour Shifrin (b. 1926), an American composer, during the past year. It is the score of his third String Quartet, completed on May 31, 1966, as the result of a commission from the Serge Koussevitzky Music Foundation in the Library of Congress. Like other works so stimulated it is dedicated to the memory of Serge and Natalie Koussevitzky.

Half a dozen holographs, all sizable works, came from Elie Siegmeister (b. 1909), an American composer as well known for his interest in folklore as for abstract musicmaking.

The Mermaid on Lock No. 7 (piano-vocal score, 1938) is "a musical play," commissioned by the American Wind Symphony of Pittsburgh and first performed there on July 20, 1959. It is dedicated to that historic radio station, "Westinghouse KDKA." Edward Mabley wrote the book and lyrics. There are also a large mass of holograph sketches and a corrected copy.

Miranda and the Dark Young Man (also piano-vocal score, libretto by Edward Eager) is a one-act opera that Mr. Siegmeister com-

posed in 1955. It was first performed by the Hartt Opera-Theatre Guild in Hartford, Conn., on May 9, 1956, under the musical direction of Moshe Paranov. Associated with this score are 20 leaves of full orchestra score that bear this note: "Special pages for Quaker Philadelphia version (abandoned)." And finally there is a typewritten libretto to which the composer added many notes and several sheets of production directions.

Surely Mr. Siegmeister's most popular work is his *Ozark Set*, a suite for orchestra that has been played far and wide. Among his current gifts is a "piano reduction" (1943) of the suite, which consists of four movements with the nostalgic titles "Morning in the Hills," "Camp Meeting," "Lazy Afternoon," "Saturday Night." And with this manuscript is another holograph that presents the same material as a true piano solo.

The piano-vocal score of *The Plough and the Stars* (1961-63) represents an ambitious opera in three acts based upon the famous play by Sean O'Casey. The libretto is the handiwork of Edward Mabley. Here, too, is a vast accumulation of additional material: holograph drafts and sketches, a libretto with the composer's autograph changes, and a copy of the score labeled "theatre version."

Mr. Siegmeister's second String Quartet comes in a score dated September 2, 1960, which looks like a very rough first version, for it is crammed with alterations and corrections. Among the many pages of separate sketches are some that display music obviously having no relationship with the quartet. Of these the composer has written: "Sketches on reverse side of some pages were mostly from discarded pages of an opera 'The night-ingle' which I later abandoned.—(Nov. 13, 1965)."

And finally the Music Division now has a draft, condensed score, of Mr. Siegmeister's third Symphony (in one movement), which occupied him chiefly from the summer of 1956 to the spring of 1957. After completion it

was selected for recording by the Oslo Philharmonic Orchestra, the composer conducting (Composers Recordings CRI-185). Again there is a huge mass of preliminary sketches, some dating back to 1946, and on one page Mr. Siegmeister wrote: "*Felix Greissle's comment* (Nov. 20, 1956)—great concentration, vast energy, both corner mov'ts. have same type of onrushing, vigorous, relentless drive (too much the same!)—Sounds like 2 *finales* with slow section as a mere episode or interlude. Is it possible to introduce slow section into *last mov't*?" It is always interesting to find a composer who is self-critical.

Continued appreciation goes to the distinguished American composer, Leo Sowerby (b. 1895), whose recent gifts confirm his eminence as a creator of sacred choral music:

City of God. [Text by Samuel Johnson (anthem for mixed voices, organ acc.; c1965; in commemoration of the 150th anniversary of St. James' Church, Batavia, New York; also proofs with holograph corrections)]

[Communion Service. Set to music in the key of E minor for S. A.] (organ acc.; c1965; also proof with holograph corrections)

Except the Lord Build a House. Anthem for S. A. T. B. Psalm 127 (organ acc.; c1965; also proof with holograph corrections; commissioned for the fifteenth anniversary of the dedication of St. Stephen's Episcopal Church School, Austin, Texas)

For We Are Laborers Together With God (anthem for mixed voices, organ acc.; c1965; written for the 150th anniversary of St. John's Church, Lafayette Square, Washington, D.C.; also proof with holograph corrections)

Ten Hymn Tune Descants (melodies only; c1965; also proof with holograph corrections)

O Give Thanks Unto the Lord. Anthem for S. A. T. B. Psalm 136: 1-9, 23-26 (organ acc.; c1965; proof with holograph corrections)

The Snow Lay on the Ground (*Venite adoremus*). (Traditional Christmas carol for T. T. B. B.; organ acc.; c1965; also proof with holograph corrections)

The Snow Lay on the Ground. Transcription for organ (c1965; also proof with holograph corrections)

Not many Negroes have achieved fame as composers of "art music." Their unquestioned talents have been manifested in other musical endeavors. William Grant Still (b. 1895), however, has achieved renown and success as such a composer, and it was a source of great satisfaction to receive two of his major holographs during the year. They came as gifts from Irving Schwerké, an eminent music critic who wrote and resided in Paris before World War II.

Africa is a suite for orchestra in three movements. The full score, not dated but written in 1930, bears this typewritten inscription: "With humble thanks to God, the source of my inspiration. William Grant Still." The three movements of the suite, which is dedicated to George Barrère, are entitled "Land of Peace," "Land of Romance," and "Land of Superstition." The first performance was given by the Barrère Little Symphony in the Guild Theatre, New York, on April 6, 1930.

The better known *Afro-American Symphony* was composed in 1931 and bears a dedication to Irving Schwerké. The first performance occurred in Rochester, N.Y., on October 29, 1931, when it was included in one of the significant American Composers Concerts, Howard Hanson conducting the Rochester Philharmonic Orchestra. Each of the four movements is preceded by a quotation from Paul Laurence Dunbar.

Readers of these pages can easily imagine the pleasure and pride inherent in the possession of original manuscripts of Igor Stravinsky (b. 1882), a master composer who has exercised an incalculable influence on the art of music in our century. To his collection of holographs in the Library of Congress he added several this year.

Originally commissioned by and written for the Ringling Brothers-Barnum and Bailey

Circus, the *Circus Polka* caused a furore when it first appeared a quarter of a century ago. The score just received presents the version for conventional orchestra and is dated 1942. The premiere of this concert version took place in Boston on January 14, 1944, when Mr. Stravinsky conducted the Boston Symphony Orchestra. John N. Burk, the Boston program annotator, gave a brief description of the earlier, more extraordinary performance.

Stravinsky composed this Polka for the Circus of Ringling Bros. and Barnum and Bailey, by whom it was performed in the season of 1942. The trained elephants of this circus were the performers. At the première in the Madison Square Garden, New York City, where the circus opened its season, the dancer Zorina led the ballet in the center ring. George Balanchine was the choreographer.

Not the least of its entertaining effects is the sudden and grotesque (and burlesque) interpolation of Schubert's delightful *Marche militaire*.

Occasionally Mr. Stravinsky has revised or rewritten earlier works, and his 4 *Etudes pour orchestre* is a case in point. In 1914 he composed *Trois pièces pour quatuor à cordes* (a sensation when first brought out), and in 1917 he wrote *Madrid* for a player-piano. Then in 1929, of the first three, and in 1928, of the fourth, he made interesting arrangements for full orchestra and gave each piece the following separate titles: "Danse," "Excentrique," "Cantique," "Madrid."

On August 18, 1942, the composer ended his score of a totally different kind of work, *Four Norwegian Moods*, which have these titles: "Intrada," "Song," "Wedding Dance," "Cortège." He himself conducted the Boston Symphony Orchestra in the world premiere in Boston on January 14, 1944, and was quoted in the program book as stating: "although based on Norwegian folk tunes, the title 'Moods' must not be interpreted as 'impression' or 'frame of mind.' It is purely a mode, a form or manner of style without any assumption of ethnological authenticity. [I

have] no more than followed the tradition of folklore treatment used by Joseph Haydn in his time." And he added that he "approaches the given problems in formal order to reach the solution, using the folklore thematic only as a rhythmic and melodic basis."

Mr. Stravinsky's final gift is a set of *Three Songs From William Shakespeare*, completed on October 6, 1953, and dedicated to Los Angeles' well-known "Evenings on the Roof." The numbers are scored for mezzo-soprano, flute, clarinet, and viola, and the individual titles are "Musick to heare" (Sonnet VIII), "Full fadom five" (Ariel's song, *The Tempest*, act 1, scene 2), and "When daisies pied" (*Love's Labour's Lost*, act 5, scene 2). Roman Vlad, in his interesting book on the composer (*Stravinsky*, London, Oxford University Press, 1960; p. 182-184), singles out this set for special comment, saying "These songs also belong to the new direction taken by Stravinsky's art, since the musical content of each of the songs is organically serial in structure. . . . Massimo Mila calls this song [the third] 'perhaps the most beautiful composition Stravinsky has contributed to the repertoire of vocal chamber music.'"

William Strickland (b. 1914), accomplished American conductor and composer, wrote three songs with piano accompaniment in 1947 and dedicated them to Mrs. William R. Castle, a well-known supporter of music in the Nation's Capital. They are *Ione*, *Dead the Long Year* (Ezra Pound), *A Flower Given to My Daughter* (James Joyce), and *She Weeps Over Ragoon* (James Joyce). In 1944 the prominent American composer Robert Ward (b. 1917) similarly honored Mrs. Castle with an *Adagio and Allegro* for full orchestra. Mrs. Castle has given both manuscripts to the Music Division.

Prominent among the American avant-garde is Charles Wuorinen (b. 1938). Commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress to write

a chamber work, he produced a *Chamber Concerto* in 1965 for oboe and 10 players. The score bears the note "Composed for Josef Marx," widely known oboist, but it is dedicated to the memory of Serge and Natalie Koussevitzky.

Bearing the same dedication and commissioned by the same Foundation is a most curious score for 16 wind instruments. It is a work entitled *Akrata*, composed in 1964 and 1965 by Yannis Xenakis (b. 1922), a Greek composer now living in Paris. He combines the arts of architecture and music, and in the former he was both the student and collaborator of Le Corbusier. (They worked together in designing the Pavillon Phillips at the Brussels World's Fair of 1958.) In writing this new work, Mr. Xenakis both experienced problems and entertained hopes which he disclosed in a letter of transmittal of July 8, 1965: "This composition was very difficult to achieve and it opens a new way. The title means without mixture, pure, because of its axiomatic and formalized fundamental conceptions." The world premiere occurred at Oxford, England, on June 28, 1966, at the English Bach Festival; it was performed by the Ensemble Instrumental de Musique Contemporaine, conducted by Charles Bruck.

Holograph Letters

This year's influx of autograph letters and documents, so abundant and important, is dominated by the name of Franz Liszt. No fewer than 121 missives in the hand of the great Hungarian were included in the magnificent collection of Harry Rosenthal, a collection so large that it can only be briefly described here. The earliest letter was written in 1829 when Liszt was 18 years old; the last in 1886, the year of his death. They vary in length from a single page to 10. They are written to a host of persons, many identified, some not. Easily the most interesting group is a unit of 48 dating from 1853 to 1884, all

addressed to the well-known music critic and champion of the Weimar school, Richard Pohl, except 3 to his wife Joanna, an outstanding harpist who played in Liszt's Weimar orchestra. They touch upon a great variety of subjects, professional, aesthetic and technical, and cannot fail to throw new light on Liszt's fascinating personality.

Another smaller group of letters, written from 1861 to 1886, was sent to C. F. Kahnt, one of Liszt's most prominent publishers. Among other recipients were Liszt's intimates, Schober, Pierre Erard, the Grand Duke Carl Alexander, and Carl Gille. Most of the letters seem to be unpublished, which enhances their value and glamour.

This is probably the best place to mention an extraordinary document in the Rosenthal-Liszt collection that calls for further investigation. It is a lengthy essay, written for and entitled "Das Septemberfest zur Feier von Carl August's hundertjährigem Geburtstag" (1857), and it was published as one of Liszt's literary creations in the fifth volume of his *Gesammelte Schriften*. The entire document, however, is in the hand of Hans von Bülow, even to Liszt's name at the end. Did Liszt write a preliminary draft that Bülow copied and revised? Did Bülow write the essay and agree to its appearance under Liszt's name? Whatever the answer, the paper is important in itself and also to the unsolved problem: to what extent was Liszt the actual author of his considerable literary output?

Another collection of some 50 autograph letters of extraordinary interest and value came to the Library through the generosity of the Heineman Foundation. Formed over a period of years by Henry Field of Washington, a person of discrimination and taste, the collection contains letters of the following composers and musicians: Berlioz, Brahms, Busoni, Carreño, Cherubini, Czerny, Godowsky, Gounod, Grieg, Hummel, Kreisler, Lehár, Liszt, Mendelssohn, Meyerbeer, Mozart (sons), Rossini, Rubinstein, Saint-Saëns,

Schumann, J. Strauss (son), R. Strauss, Tchaikovsky, Viotti, Wagner, and Weber. Several of them deserve more attention than can be given here.

A neglected and remarkable composer and also a great pianist was Leopold Godowsky (1870–1938). He wrote one huge and formidable piano sonata, which he completed in 1910. He was in London while the sonata was being published by Robert Lienau in Berlin. Wanting to make several changes, he wrote them on a sheet of paper and sent them to the publisher with this note:

30. Januar 1911

Hochverehrter Herr Lienau:

Hiermit sende ich Ihnen zwei kleine Aenderungen im ersten Satz nach der Wiederholung und eine am Anfang des Intermezzo scherzando.

Am 5. Februar bin ich in Berlin and da möchte ich Ihnen eine gelungene Kürzung für den letzten Satz zeigen. Bitte halten Sie vorläufig mit dem letzten Satz zurück.

Mit herzlichem Gruss an Sie und Ihre verehrte Frau Gemahlin.

Ihr ergebener
Leopold Godowsky

For some years the Library has had the holograph of this sonata as well as the published version. Comparison of the two shows that the corrections in the first movement and the Intermezzo were duly made. There is no shortening of the finale, however; in fact, Godowsky extended the last movement by several pages beyond what he wrote in his manuscript, and this addendum was probably written after his conference with Lienau in Berlin.

Johann Nepomuk Hummel (1778–1837), justly famous as a composer and pianist, is represented by a document in the Field collection, penned by Hummel at the height of his fame, that illustrates one way in which a composer gave a publisher an exclusive right to a new piece.

Certifat

Ich Unterschriebener erkläre hiermit, dass ich Herrn Sig^d. Steiner & C^o., Kunst u. Musikverlegern

in Wien, das Manuscript "*Rondeau brillant p. le Piano, Op. 109 in H min.*" verkauft habe, und nur Er allein rechtmässiger Eigenthümer und Verleger desselben in Deutschland sey.—

Der Tag der Publication vorgedachten Werkes ist auf den 1^{ten} May 1826 festgesetzt.—Zur bekräftigung dessen meine eigene Handschrift und Siegel; Weimar d. 15^{ten} Januar 1826.—

Joh. Nep. Hummel [and seal]

Readers disturbed by the word at the head of this document may be relieved to know that on the back Hummel correctly wrote *Certificat*.

The name and memory of Fritz Kreisler (1875–1962) are still so fresh in the minds of most that a short letter in his hand cannot be omitted here. Addressed to Albert Gutmann of Vienna (impresario and a man of great influence in the Austrian capital), it discloses the need of a young artist—Kreisler had just become 29—even a superlative one, for a reliable conductor and as much publicity as possible. He was writing from London.

8/II 1904.

Geehrter Herr Kais. Rath—

Ich bitte Sie Herrn Schoder *bestimmt* wieder als Dirigenten des Orchesters für mein Concert am 13ten Feb. zu engagiren.

Ich bin auf specialles Verlangen des Königs heute eingeladen worden, in einem Hofkonzerte morgen mitzuwirken, welches in Windsor anlässlich der Vermählung der Prinzessen Alice von Albany stattfindet.

Vielleicht können Sie diese Nachricht in den Zeitungen lancieren, was mit Rücksicht auf mein bevorstehendes Concert von Nutzen sein kann.

Bitte wenden Sie den Ihnen zu Gebote stehenden Einfluss auf, um die gesammte Kritik in mein Concert zu bringen und verbinden Sie dadurch Ihren sehr ergebenden

Fritz Kreisler

Mendelssohn letters are now much sought after, and the four in the Field collection are all exceptional. The longest, written in Cologne on June 1, 1835, was addressed to a Mme. Kiéné in Paris, who was grieving over the death of a loved one. She was the mother of Marie Kiéné Bigot (1786–1820), a gifted pianist and the teacher of Fanny and Felix Mendelssohn in Paris in 1816. The com-

Wir danken Ihnen sehr für die
 Güte und Güte, die Sie uns
 geschenkt haben und mit der Sie uns
 Ihre Raymund Härtel (Firma Breit-
 kopf & Härtel) einige Stunden im Vorderhause von
 Langensteins Garten zurückgehalten haben ist.
 Möge ihm dieser Schein in den Augen seiner
 einsamen Ehehälfte als rechtskräftiger Entschuldi-
 gungsgrund gelten, und zur Schlichtung etwaiger
 daraus entstehender gerechtl. Streitigkeiten be-
 tragen. Solches wünschen

Leipzig 9. 8. Dec. 40

Felix Mendelssohn Bartholdy

"hoffentlich für die Briefe von seiner Aufführung..."

But provocative and amusing is a letter—clearly intended for the recipient to carry in his pocket—that Mendelssohn wrote and that both he and his wife signed. It may be assumed that this note was a pleasantry and facetiously explained why Raymond Härtel stayed out too late one night!

Wir Endesunterzeichnete Eheleute bescheinigen nach Pflicht und Recht, dass nur unter dringenden Gewissensbissen und nicht ohne gerichtliche Remonstrirung Herr Raymond Härtel (Firma Breitkopf & Härtel) einige Stunden im Vorderhause von Langensteins Garten zurückgehalten gewesen ist. Möge ihm dieser Schein in den Augen seiner einsamen Ehehälfte als rechtskräftiger Entschuldigungsgrund gelten, und zur Schlichtung etwaiger daraus entstehender gerechtl. Streitigkeiten beitragen. Solches wünschen

Cécile Mendelssohn Bartholdy
 Felix Mendelssohn Bartholdy

Leipzig d. 8. Dec. 40

"Entflammt fühlt sich die Brust von solchen Aeusserungen ["]

Karl Thomas Mozart (1784–1858) and Franz Xaver Wolfgang Mozart (1791–1844), sons of Mozart, wrote a letter of gratitude to the publisher, J. A. André in Offenbach, who was not only going to issue a fine edition of the master's *Requiem* but was also going to give the two Mozarts a share of the profits. They realized that their father's music had fallen on evil days in public estimation and were all the more grateful for André's venture:

Geehrtestern Herrn Hofrath!

Das kunstsinnige, und durch öffentliche Blätter, bekannt gewordene Unternehmen Euer Wohlgeboren, eine neue Ausgabe des Mozart'schen *Requiem*s in einer Zeit zu veranstalten, wo die Schmä- und Zweifelsucht auch die herrlichsten Erzeugnisse deutscher Genien anzutasten wagt, ist ein so verdienstliches Werk, dass Euer Wohlgeboren schon durch die Förderung der Hauptabsicht allein, sich das schönste Monument, in der Litterar und Kunstwelt errichten. Durch den edelmüthigen besondern Zweck aber, welchen Euer Wohlgeboren, geleitet von den wohlwollendsten Gesinnungen gegen die Angehörigen Mozart's, damit verbinden, indem Sie den Ertrag der Subscription auf diese Ausgabe,

Letter signed by Felix Mendelssohn and his wife.

poser's letter to Mme. Kiéné is eloquent, comforting, informative, and charming, particularly in its affectionate and enthusiastic references to his sister Fanny. A letter written at Berlin on May 12, 1840, is addressed to the singer Sophie Schloss, whom he wanted very much at a rehearsal, and a letter written at Frankfurt on May 29, 1845, tells the Offenbach publisher Andre that he hoped to have a manuscript ready for him during the course of the summer.

den Söhnen des verewigten Tonsetzers bestimmen, gründen Sie sich ein gleich ehrenvolles Denkmal im Tempel der Humanität. Zugleich tritt dadurch das Vorhaben selbst, in eine so nahe, inige Beziehung auf uns, dass wir nicht umhin können, der uns eben so heiligen als angenehmen Pflicht, des Dankes gegen Euer Wohlgebornen, in diesen Zeilen zu genügen.

Genehmigen Sie demnach die Versicherung, dass wir, durch die Uneigennützigkeit des Unternehmers auf das erfreulichste überrascht, (da es das erstemahl ist, dass den Söhnen Mozarts, von den Werken ihres unsterblichen Vaters ein Vortheil zufließen soll) mit den Gesinnungen der innigsten Hochachtung und Verehrung, die wir Ihnen von jeher zollten, nunmehr auch die wärmsten Gefühle, nie verlöschenden Dankes vereinigen, mit denen wir die Ehre haben zu verharren.

Euer Wohlgeborn ergebensten

Brüder Carl und Wolfgang A. Mozart.

Lamberg am 7^{ten} Juni 1826.

This letter was apparently not known to Walter Hummel, who produced a book of nearly 400 pages entitled *W. A. Mozarts Söhne* (Kassel, 1956). The handwriting is probably young Wolfgang's, but Carl's signature is clearly his own. It is a pleasure to report that the Library has a copy of the edition that was to restore Mozart to favor and to help the family:

W. A. Mozarti Missa pro defunctis Requiem . . . Partitur. Neue nach Mozart's und Süßmayer's Handschriften berichtigte Ausgabe nebst einen Vorbericht von Anton André . . .

Offenbach a/M, Bey Joh. André [1827]

Letters of Tchaikovsky (1840-93) are hard to come by, so the one in the Field collection is particularly gratifying. Once again the recipient is the influential Gutmann in Vienna, and the great Russian composer is obviously anticipating with considerable pleasure an appearance in that city. Tchaikovsky wrote:

St. Petersburg 28/10 März
1892

Geehrter Herr

Die für mich schmeichelhafte Einladung des Comités der Internationalen Ausstellung für Musik etc, die Sie so freundlich waren mir zu übermitteln,

nehme ich mit Dank an. Die passendste Zeit für mich wäre Ende August oder Anfang September.

Um ein Programm feststellen zu können, wäre es mir angenehm erst zu wissen: 1, welches Orchester ich die Ehre haben würde zu dirigieren; 2, ob ein Pianist eingeladen werden könnte, um eines meiner Concerte vorzutragen; 3, kann ich auf einen Sänger oder Sängerin rechnen für Vocal N^o. N^o. meines Programms?

Nach Empfang einer gefälligen Antwort auf diese meine Fragen, würde ich mein Programm einsenden.

Ein Stück für das Internationale Componisten-Album werde ich trachten bald Ihnen einzuschicken.

Mit grösster Hochachtung

P. Tschaikovsky

Briefe an mich bitte zu adressiren: entweder St. Petersburg zu Herrn J. Jurgenson, Grosse Moskaia, 9, oder Moskau zu Herrn P. Jurgenson

But Tchaikovsky did not know what the future held for him in Vienna. When he arrived there in the latter half of September, he found that beer and food were served during the orchestra concerts, that music from the park could be heard in the music hall, that the confusion was insurmountable. He was highly indignant. *Grove's Dictionary of Music and Musicians* (5th ed., VIII, p. 336) says that he did not conduct until all tables were removed and the semblance of a concert hall was restored. Several biographers have stated that he refused to conduct at all because the orchestra was so bad.

Neither account is accurate, as one can read in that remarkable volume entitled *The International Exhibition for Music and the Drama, Vienna 1892* (p. 312-315), where Albert Gutmann and Albert R. von Hermann give an account of what happened. It is true that Tchaikovsky refused to conduct, but he called the orchestra good! It was the combination of food and music that rankled. Before leaving Vienna he wrote the management:

. . . Quand vous recevrez cette lettre, je serai déjà parti! Je pars pour les raisons suivantes: Je croyais en venant ici, que j'aurais à conduire l'orchestre dans un grand local spécialement consacré à des solennités musicales. Il se trouve que c'est in local de restaurant . . .

Lübeck, den 2ten October
1838

Mein lieber Clara,

Ich habe dir nun alles, eine lange
Botschaft. Aber ich habe nur für ein
einmal umgeschrieben, daher ist die
die nicht so schön, — dann, aber, ein ganzes
Unbehagen, und ich habe, das ich
mit mir eine ganz andere, ein
Aber ich habe, ein, ein, ein
falsch.

Man hat in der Zeitung gesagt, man
ist, natürlich, das ich in der
mit der K. ein, ein, ein
es ist nicht möglich, — ich habe, ein
auf, ein, ein, ein, ein
ganz, ein, ein, ein, ein

Schumann
to an
unknown
composer.

J'ai trop souffert aux répétitions à cette idée et
ne puis m'y habituer. L'Orchestre est très bon . . .

This was surely a blow to the festival Com-
mittee, and the following remark of Messrs.
Gutmann and von Hermann was probably an
understatement: "It may be easily understood,
that the Committee was not a little embar-
rassed by the composer's departure on the very
day of the concert."

A prize in the Field collection is one of the
most passionate letters that Schumann ever
wrote to his beloved Clara. It was penned on
June 20, 1838, and it carried his heartfelt
wishes to see and to be with the girl of his

Ich habe dir nun alles, eine lange
Botschaft. Aber ich habe nur für ein
einmal umgeschrieben, daher ist die
die nicht so schön, — dann, aber, ein ganzes
Unbehagen, und ich habe, das ich
mit mir eine ganz andere, ein
Aber ich habe, ein, ein, ein
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Man hat in der Zeitung gesagt, man
ist, natürlich, das ich in der
mit der K. ein, ein, ein
es ist nicht möglich, — ich habe, ein
auf, ein, ein, ein, ein
ganz, ein, ein, ein, ein

dreams. It is a remarkable utterance. When
Clara received it—she was only 18 and not to
be married for 2 more years—she seized a
pencil and wrote beneath Robert's signature:
"Ich küsse Dich, mein herzlichst geliebter
Robert—leb wohl, und denke zuweilen an
Deine Clara, die nichts denkt als Dich." This
letter is printed, in facsimile and transcription,
in the journal *Stimmen*, December 1947.

Another interesting Schumann letter, prob-
ably unpublished, is reproduced here. The
recipient is not named, but he was a composer,
not too young, and eagerly seeking Schu-
mann's counsel. This was generously given,
and one can only hope that the pleader prof-

Wollten Sie im Conservatorium selbst auch von der untersten Classe (der des Harmonieunterrichts) anfangen, so fürchte ich, wird Ihnen das wenig zusagen, da Sie in jener Classe wahrscheinlich viel Jüngere, als Sie selbst sind, anträfen u. dgl.

Wo Sie glauben, dass ich Ihnen in Leipzig irgendwie behilflich sein könnte, schreiben Sie mir; ich werde es gern thun. Vielleicht, dass Sie von dort aus auch ein paar Tage nach Dresden kommen, wo es mich freuen sollte, Ihnen, was ich heute nur flüchtig andeuten konnte, noch mehr ins Einzelne auseinanderzusetzen.

Mit vielem Dank für das Vertrauen, das Sie mir schenken, und den besten Wünschen

Ihr
ergebener
Robert Schumann

Ernest Bloch (1880–1959), gifted composer who was born in Switzerland but lived many years in America, was a forceful creator who could express himself in words as well as in tones. This fact is substantiated by an amazing series of 122 autograph letters recently presented to the Library by his daughter Suzanne, herself a celebrated lutenist. They are nearly all addressed to the same person, Edmond Fleg—a few are to Fleg's wife—a well-known writer, poet, and essayist who lived in Paris. The letters were written from 1909 to 1917 and dwell upon the problems of music, contemporary social conditions, emotional crises, and the like. Fleg wrote the libretto to Bloch's only opera, *Macbeth* (produced in Paris on November 30, 1910), and he worked on another—to be called *Jezabel*—which Bloch never completed. Some of the letters are extraordinarily long (one is 28 pages), and few indeed are those that could be called routine. When use of the letters is no longer restricted, they will be a mine of information for students of a remarkable man in a remarkable period.

D'Indy dedicated his second Symphony to the eminent French composer Paul Dukas (1865–1935), who on April 16, 1904, penned a warm note of appreciation of the music as well as of the honor. Dukas was an astute critic in addition to being a creator, and more

than flattery was back of these phrases: "Je vous remercie encore bien plus de la musique, ça va sans dire, quoique depuis hier je n'aie eu le temps de la regarder que bien superficiellement. Mais ça m'a suffi, en me rappelant les deux auditions, pour me convaincre que mes oreilles ne m'avaient pas trompé sur l'écriture absolument magistrale de l'oeuvre." The first performance had occurred a few weeks earlier, on February 28, at a *Lamoureux* concert. The Library is indebted to the Heineman Foundation for this letter.

Because of Mrs. Arnold Schoenberg's generous gifts of her late husband's correspondence and personal papers, the Library is widely known today as an indispensable center for research into the life and influence of this revolutionary composer. Letters to him, carbon copies of letters from him, memoranda, and documents of all sorts constitute a collection of inestimable value. Like the previous installments, the current gift is too rich to analyze in detail, but special attention focuses on seven autograph letters and a lengthy essay (half autograph, half typed) of Josef Matthias Hauer (1883–1959), a pioneer thinker in the 12-tone system of musical composition. If not the originator of this technique, he was at least a potent influence on the older Schoenberg. Lecturing at the Library of Congress on January 10, 1957, Egon Wellesz (*The Origins of Schönberg's Twelve-Tone System*), himself a 12-tone composer of note, said: "Hauer's compositions became known in our small circle and were brought to Schönberg, who, at that time, had occasionally made use of the serial technique. But undoubtedly Hauer's twelve-tone compositions showed him the way out of his crisis; they came to him as the right impulse at the right moment." The recently acquired letters, dealing with abstruse technical matters, were written in the years 1923–25, and the essay apparently about the same time. In the October 1923 issue of *Die Musik* Hauer published an important essay entitled "Atonale

Musik," which is certainly related to the paper in hand.

Three more holograph letters (probably unpublished) of Franz Liszt were acquired with the aid of the Heineman Foundation. Each is important, and for different reasons. On December 15, 1854, Liszt wrote to an official of the Weimar Court protesting an attempt to force him to conduct music written by one *Kammermusik*us Apel. Mr. Apel's marches and occasional pieces did not fall within Liszt's range of activity, and his rehearsal time was so limited, even for essential works, that he had no spare moments to try them out. On January 17, 1857, he wrote to an unidentified person highly recommending Friedrich Ladegast as an organ builder. His organ in Merseburg was excellent, Liszt said, and he had no hesitation in advising the retention of Ladegast for installing an organ in a new church in Budapest. And in writing to an official of the Ricordi company in Milan, on August 8, 1863, Liszt was happy to resume relations with the firm "d'un Lustre si classique et prépondérant dans les annales de la Musique." He spoke of some of his piano transcriptions and then remarked: "J'avoue sans trop de confusion que pour ce genre de morceaux j'ai besoin de m'y remettre à plusieurs fois, et aussi de les entendre jouer par d'autres pianistes, avant de toucher au but qui serait de procurer quelque agrément aux exécutants et aux auditeurs." He also suggested that Ricordi bring out Italian editions of his *Ernani*, *Trovatore*, and *Rigoletto* transcriptions "à cause de la très juste popularité de Verdi." Then he modestly wrote: "Si votre graveur était en veine de travail, vous pourriez vous risquer à les publier, sauf meilleur avis."

Even in his old age, with less than 6 months to live, Charles Camille Saint-Saëns (1835-1921) showed a lively interest and curiosity in music of past centuries. Thanks again to the Heineman Foundation, the Library has obtained a letter written by Saint-Saëns on June 18, 1921, probably to Louis Schneider,

whose critical biography of Monteverdi had just been published. After praising the book, Saint-Saëns says that when he has time, he will himself go to the Bibliothèque du Conservatoire in order to look at Monteverdi's scores "afin de me faire une opinion personnelle." And this at the age of 85!

One of the great artists of the 19th century was Henriette Sontag (1806-54), German songstress, whose career closed in American and Mexican cities. Her German admirers were accused of suffering from *Sontagsfieber*. Acquired through the Heineman Foundation are 10 of her letters, long and personal, written from 1828 to 1853, reflecting her temperament and vicissitudes. The last one was penned on Staten Island on the Fourth of July. In addition there are two letters written by her husband, Count Carlo Rossi, at one time Sardinian Ambassador to the Court of Holland.

It was also the Heineman Foundation that helped the Library to obtain a sheaf of Igor Stravinsky papers that are of the utmost importance and worthy of long study. At her husband's dictation Mrs. Catherine Stravinsky wrote a letter at Morges on December 9, 1916, to a "Chère Princesse," apparently the Princess Edmond de Polignac in Paris, who was subsidizing the publication of several of his works: *Berceuses du chat*, *Pribaoutki*, a suite for piano duet, and *Renard*. Some months later, in a letter dated "Morges, le mois de la Grande Revolution Russe 24 1917," Mr. Stravinsky himself wrote to the Princess, lamenting that as the engraver had been negligent and had done nothing, he was forced to demand the return of his manuscripts and now must find another skilled artisan.

Truly extraordinary is a manuscript fragment, without beginning or end and undated, which Mr. Stravinsky dictated to his daughter. The existing pages present a panegyric of Mozart, particularly *Die Zauberflöte*, and every sentence shows critical acumen and ardent affection. For example: "et les en-

sembles, (Duos, trios, quintettes), quelles merveilles d'écriture vocal polyphoniques! Avec quelle sûreté, avec quelle délicatesse il y manie les voix, sans parler de l'abondance des idées qui surgissent à chaque période, à chaque mesure!" He goes on to praise the recitatives and the instrumentation (distinguishing this from orchestration), and says: "Il y a peu d'opéras où les voix soient autant à leur aise que dans la Flûte Ench." He indisputably loved this opera, and one can only hope that some day the pages missing from this manuscript will reappear.

Finally there is a series of eight interesting letters written by the well-known Italian critic Domenico de' Paoli to "Mimi," who turns out to be Soulima Stravinsky, the composer's son and today an outstanding pianist. These letters, apparently written in 1933 and 1934, had two purposes: to help the young artist in his pianistic career and to obtain as much information as possible about his father's music. De' Paoli had a very important book in progress. His enthusiasm was high and his knowledge was sound as he asked for more and more data. Sometimes he feared he was extravagant in his writings: "Je suis content que vous avez trouvé bon mon petit article: je craignais beaucoup qu'on pensait que j'étais indiscret (j'espère que non!): mais cette légende de l'homme Straw: 'sauvage et inhumain' (style 'Sacre') qui, du moins dans notre pays, est plus répandue qu'on ne peut le croire, me rendait presque fou de rage: ainsi j'ai montré que la vérité c'était autre chose." And in the final letter, anticipating a great treat, he maintained that Italy still appreciated great art. "Pour la première de *Persephone* [Paris, April 30, 1934] il y aura une petite troupe de jeunes compositeurs italiens qui viendra à Paris: pour le moment ils sont une douzaine, mais le nombre grossira encore certainement. Ils sont véritablement jeunes, et plusieurs ont un véritable talent: l'amour pour la bonne musique n'est pas encore éteint en cette vieille Italie."

John Charles Thomas (1891-1960) was a great American singer whose popularity in the concert hall caused some of his earlier operatic triumphs to be forgotten. One of his close friends, Julian Pollak, last year gave to the Library seven letters (six autograph, one typed) that Thomas had written to him. The most delicious reference is one to Welsh rarebit, a Thomas specialty, which Mr. Pollak remembered as the best he ever tasted!

Full Scores of Dramatic Music

One of the Music Division's strongest collections consists of full orchestra scores of operas, ballets, and incidental dramatic music written to accompany and supplement stage presentations. Few were received this year, their very paucity attesting the wealth of what the Library already has.

One of Italy's leading dramatists of the 19th century was Pietro Cossa (1830-81), who produced a number of plays based on historical characters. Luigi Mancinelli (1848-1921) composed the *Intermezzi sinfonici* for Cossa's *Cleopatra*, and they were "eseguiti con grande successo al teatro Valle di Roma il 20 Dicembre 1877." The full score of the six intermezzi was published by G. G. Guido of Florence in 1878.

Ildebrando Pizzetti (b. 1880), long a leading Italian composer, recently added to his impressive list of works a "tragedia musicale," *Clitennestra*, consisting of a prelude and two acts. It was produced at La Scala in Milan on March 1, 1965, and the score, just received, was published by Ricordi in 1964.

Far less known than his piano and orchestral music are the operas of Sergei Rachmaninoff (1873-1943). A new edition of the earliest and shortest, *Aleko* (in one act), was published in 1965 by State Publishers Music in Moscow. The libretto, written by V. I. Nemirovich-Danchenko, was drawn from Pushkin's poem *The Gypsies*. The opera was first produced in Moscow on May 9, 1893. The

title page of the new publication is printed in English and Russian, but the text throughout the score is in Russian only.

The distinguished Polish composer Alexandre Tansman (b. 1897) recently composed an opera for which Mario Labroca wrote the libretto. It was published in 1964 by Ricordi of Milan, with text in both Italian and French, under the titles *L'Usignolo di Boboli* and *Le Rossignol de Boboli*. The translation into French is the work of Michel Ancey.

Of special interest is the full score of Giuseppe Verdi's *Falstaff*, issued by Ricordi "nel cinquantenario della morte" (1951) of the composer who produced this work at the age of 80! This is far more than a full score; it is a facsimile reproduction of the composer's holograph, No. 66 of a limited edition. The libretto was by Arrigo Boito (1842-1918), equally distinguished as composer and poet, who derived his inspired lines from Shakespeare's *The Merry Wives of Windsor*. When the opera was first performed, at La Scala, February 9, 1893, it was hailed as a miracle of zestful, sparkling comedy and musico-dramatizing, and through the years it has remained a model of comic opera in the grand style. The Library is indebted to the Heineman Foundation for this score.

Early Opera Librettos

To the Library's world-famous collection of opera librettos published before 1800 were added, with the assistance of the Heineman Foundation, several titles that are important bibliographically, historically, and dramatically.

Ajax, "tragedie en musique," is an imprint from the press of Ant. Calamy in Bordeaux, probably printed in the 1740's. The music was composed by T. Bertin de la Doué (ca. 1680-1745), the text by Mennesson. The work was first performed in Paris on April 20, 1716. Two earlier editions of the libretto were already in the Library, one printed at

Paris, probably in 1720, and the other at Lyon in 1742.

The libretto of an extremely popular work is *La Bohémienne*, a "comédie en deux actes en vers, mêlée d'ariettes, traduite de la Zingara, intermede italien." This version, published in Paris by the Widow Delormel and Son in 1755, was first presented in that city on July 28, 1755, by the Comédiens Italiens Ordinaires du Roi. *La Zingara*, the Italian original, was composed by Rinaldo di Capua (ca. 1710-80?) and found its way to Paris on June 19, 1753. On page 2 of the libretto just received appears the following:

AVERTISSEMENT. Cette Bagatelle est une Traduction de l'Intermede Italien donné sur le Théâtre de l'Opéra. Dans tous les endroits où l'on a suivi l'Original à la lettre, on a dû nécessairement se rencontrer avec les Auteurs qui ont traduit le même sujet. On ne peut point être soupçonné de plagiat, quand il n'y a qu'une façon de dire les choses.

The French version was adapted by C. S. Favart, and music by several composers was added. There were two revivals in Germany as late as 1927, the one in Fürth being called *Die chinesischen Mädchen!*

Issé, a "pastorale héroïque," was first performed in Fontainebleau on October 7, 1697. It was the first opera composed by André Cardinal Destouches (1672-1749) and met with great success. In his *Annals of Opera* (2d ed., 1955; col. 100) Alfred Loewenberg quoted this amusing note:

The first performance at Fontainebleau is recorded in the *Journal* of the Marquis de Dangeau: "On chanta un petit opéra dont un mousquetaire a fait la musique; le roi et les courtisans convinrent qu'elle est aussi bonne que celle de Lully et qu'elle n'est point volée."

The librettist was A. Houdar de la Motte. The booklet just received was published in 1719, in Paris, by the widow of Pierre Ribon.

The imprint of *Le Seigneur bienfaisant* reads: "A Paris: Aux Dépens de l'Académie. M.DCC.LXXXI." The composer was

Étienne Joseph Floquet (1748–85), the librettist Rochon de Chabannes. First produced in Paris on December 14, 1780, the work was “considered the first successful French lyrical comedy, for it is not based on one of the usual heroic or mythological subjects expected at the Opéra, but on a middle-class story” (Grove V).

A libretto of *Hamlet*, the first opera to be based on the historical character, is among the year’s acquisitions. Printed in London in 1712 by Jacob Tonson, it presents the text in English and Italian and a preface by Nicolino Grimaldi in Italian only. The composer was Francesco Gasparini (1668–1727), the librettists Apostolo Zeno and Pietro Pariati. This libretto was doubtless issued for the London production of March 9, 1712, but the opera had been presented in Venice during the 1705 carnival season. Although the Danish prince (Ambleto in Italian) was the chief protagonist, Shakespeare’s play seems to have provided nothing for this musical interpretation.

From Bordeaux also comes the libretto of *Philomele*, a “tragedie représentée par l’Académie Royale de Musique de Bordeaux, pour la première fois le 15. Decembre 1740.” It was printed, presumably that same year, by Jean-Baptiste Lacornée. With music by De la Coste (ca. 1675–after 1757) and text by Pierre Charles Roy, it was a great success when produced in Paris on October 20, 1705.

A sumptuous four-volume set of plays and librettos by Alain Rene Le Sage (1668–1747) was published in Amsterdam and Paris in 1783 under the title *Le Theatre de la Foire, ou L’Opera comique par LeSage*. Containing some 50 plays and their accompanying songs, the 4 volumes present a picture of the 18th-century French theater.

One of the most famous operas of the 18th century was *La serva padrona* composed by Giovanni Battista Pergolesi (1710–36). Now, supplementing other editions in the Library of Congress, is the text of *La servante*

maitresse, a “comédie en deux actes, mêlée d’ariettes, parodiées de La serva padrona, intermede italien.” No city appears in the imprint, but it was issued in 1764 by the Librairie de Gröhl.

Rinaldo di Capua was responsible for the music of *La commedia in commedia*, a “dramma giocoso” for the Roman carnival season of 1738, and the printer of the libretto recently acquired was Gio. Zempel of Rome, who issued it that same year.

Although appearing in the 19th century, the following libretto must be included here both for its rarity and for its historical significance. It is the booklet prepared and issued for the first English performance of *Der Freischütz* by Carl Maria von Weber (1786–1826).

Songs, duets, incantations, concerted pieces, chorusses, &c. in the new musical performance of *Der Freischütz*; or *The seventh bullet*. Composed by Carl Maria von Weber. Performed, for the first time on the English stage, at the Theatre Royal, English Opera House, on Thursday, July the 22nd, 1824.

London: Printed by and for John Lowndes [1824]

This was only 3 years after the world premiere, which occurred in Berlin on June 18, 1821. One may wonder about the authenticity of the London presentation, for the music was “adapted” by William Hawes, and the libretto also informed the public that “the Music, as performed under the superintendence of Mr. Hawes, may be had at the Royal Harmonic Institution, Regent Street.”

Early Imprints

Specimens of music published before 1800 or shortly after were not as plentiful as in some previous years, but a few choice items were obtained, most of them through the largesse of the Heineman Foundation.

An opera entitled *Cinna* was composed by Bonifazio Asioli (1769–1832) and produced in Milan during the carnival season of 1793.

The music traveled far and wide, and about 1800 Birchall of London published *Two Ariettes, Two Duetts, and a Scene From the Opera of Cinna, With an Accompaniment for the Harp or Piano Forte*. The accompaniments for the first arietta and the first duet were really marked "arpa o piano forte," but the other numbers called only for piano.

The following item, a charming two-volume set of songs (words only), encouraged singing for the sake of enjoyment, moral improvement, and decorous pastime:

The Muses Banquet; or A Present from Parnassus. Being a Collection of such English and Scots Songs, As are well worth preserving; Songs that are perfectly decent, that have some Scope and Design, and that tend either to improve the Mind, mend the Manners, or make the Heart merry . . .

Reading, Printed by C. Micklewright, MDCCLII

Besides being delightful in appearance, this publication carried certain admonitions that are as admirable today as they were 200 years ago. For instance:

'Tis not merely singing in time and tune, and precisely observing the pedantic Dictates of Mr. Ticklekey the musick-master, but there must be an ease, an elegance, a taste; which, however natural, may from the subsequent rules, be improved.

And this excellent advice was proffered to singers:

Never be asked to sing twice; for to be over squeamish in that particular savours of low breeding and ill manners, and is impolitic too.

As there is satiety in all things, or (to use the vulgar phrase) as too much of one thing is good for nothing, it is highly requisite to know when to finish with grace; for though it is bad to be ask'd twice to sing, it is still worse to be ask'd once to hold your peace.

An interesting serial publication, hitherto unknown to the Library's collections, is the *Musikaliskt Tidsfördrif*, published in Stockholm by the Kongl. Privilegierade Not-Tryckeriet. In this acquisition there are volumes for each year from 1789 to 1812 and for 1814 and 1816, though few of the volumes are complete—they should run to over 100

pages each. The music consists of solo songs, part-songs and piano pieces, and it gives a fine cross section of what was popular in northern Europe at that time.

Two sets of variations by Christian Gottlob Neefe (1748–1798) are likewise most welcome. Neefe was an excellent musician in his own right, but he was also the teacher of Beethoven, recognized the boy's genius, and introduced him to the music of Bach. The first item is dedicated to the same Count Ferdinand Ernst Gabriel Waldstein (1762–1823) that Beethoven honored with his famous Op. 53.

Veraenderungen fuer das Clavier ueber Das Fruehstueck Schmeckt viel besser hier. Aus dem Rothen Kaepgen. Componirt und Sr: Excellenz dem Hochgebohrnen Reichs Grafen v. Waldstein Herrn zu Wartemberg K. K. Kaemmerer Unterthaenig zugeeignet von C. G. Neefe . . .

Bonn, Bei N. Simrock [1793]

Veraenderungen für das Clavier über das Thema . . . aus Mozarts Zauberfloete Componirt und Ihro Excellenz der Hochgebohrnen Graefinn von Hatzfeld, gebohrnen Graefinn von Zierotin unterthaenig zugeeignet von C. G. Neefe . . .

Bonn, Bey N. Simrock [1793]

The theme of the first was taken from Dittersdorf's opera *Das rothe Kaepchen* (1790). The Mozart theme came from the "March of the Priests," which opens the second act of *Die Zauberflöte* (1791).

Two volumes bound in one present *The New Musical and Vocal Cabinet*, "a selection of the most favorite English, Scotch & Irish melodies." Published by Thomas Kelly in London in 1820, it carried a portrait of John Braham, a popular singer and composer of the period. Melodies only appear with the words.

A volume filled with Gregorian chants is the

Processionale Ad usum Ordinis Praemonstratensis, variis accessionibus Usuum Ejusdem Ordinis auctum. Reverendissimi DD. Joan. Bapt. L'Ecu, Praemonstrati Abbatis, & Capituli Nationalis auctoritate editum.

Nanceii, Apud H. Haener, M.DCC.LXXXVII

ANECDOTES

SUR

W. G. MOZART.

Traduites de l'Allemand.

PAR

CH. FR. CRAMER.

A PARIS,

Chez l'ÉDITEUR, rue des Bons-Enfans, n°. 12,
et les Marchands de Nouveautés.

AN IX. — 1801

Finally two examples of another Scandinavian serial publication, until now unknown here, were received. They are the 1794 and 1803 volumes of *Skalde-Stycken satti i Musik*, a collection of miscellaneous vocal and instrumental pieces assembled and edited by Olof Ahlström (1756–1838), a composer of graceful songs and disseminator of better music in his native Sweden. The earlier of the two volumes just obtained was published by Anders Zetterberg, the later by Joh. Christ. Holmberg, both of Stockholm. The series ran from 1790 to 1823 and was especially important in presenting lyrics of Swedish and Danish poets set to music by compatriot composers. Music by other composers, such as Mozart, Mehul, and Himmel, was also included.

Early Books

Thanks to the Heineman Foundation as well as other sources the Music Division was able to add to its notable collection of early books on music, most of which were printed before 1800, two rare and curious items.

Anecdotes sur W. G. Mozart, translated from the German by Karl Friedrich Cramer and published in Paris in 1801, is acknowledged to be the first book on Wolfgang Amadeus Mozart (G. in the title is for Gottlieb) to be published in the French language. Alfred Loewenberg, writing in *Music & Letters* (April 1943), said that the anecdotes had been written mainly by Johann Friedrich Rochlitz and had appeared first in the 1798 and 1799 volumes of the *Allgemeine musikalische Zeitung*. Otto Jahn, the great Mozart biographer, pointed out that they were somewhat less than truthful. Karl Friedrich Cramer (1752–1807) was an interesting and enterprising man. A professor of philosophy at the University of Kiel, he left there in 1794 because of sympathy for the French revolutionists and became a publisher and bookseller in the French capital.

Only one specimen of rare Americana was acquired this past year, but it was choice. Little more than a pamphlet in size, it boasts a title page exhibiting all of the author's polemical and pedagogical instincts:

A Self Defence, with a refutation of calumnies, misrepresentations and fallacies, which have appeared in several public prints, evidently intended to convey false impressions of the "Logierian Diplomatic Institution"; as now established in England, Germany, France, Spain, East and West Indies, Africa &c. Also a review, of a pamphlet addressed to "the Musical World;" "three thousand copies" of which have been circulated, says the author, "to prevent the world from being imposed upon" by Mr. Logier . . . By David Browne, the coadjutor and assign of John Bernard Logier, Esq. and the only professor of his system in the United States. Boston: Published at Browne's Musical Seminary, 1828

Johann Bernhard Logier (1777–1846), who stimulated this blast, was a German pianist and composer who invented the "chiroplast," an apparatus to help the hand acquire more piano technique. Admirers and detractors vigorously disputed its virtues and its faults.

Nicolaus Listenius (b. ca. 1500) was an important German theorist who, in 1533, produced a treatise entitled *Rudimenta Musica*. Many subsequent editions appeared, and recently this one (with a slight change in title) came to the Library:

Mvsica Nicolai Listenii. Ab authore denovo recognita multisque nouis regulis & exemplis adaucta. Vitebergae, Apud Georgium Rhau. Anno 1544.

The book was so popular in its presentation of musical fundamentals that a number of editions were pirated. The Library now has copies issued in 1537, 1540, 1544, 1549, 1550, and 1557.

Particularly welcome are two modest pamphlets which belong to the literature of the famous *Guerre des bouffons*, fought in Paris from 1752 to 1754 (some say 1756) over the question of whether Italian or French opera was superior. The war began when an Italian troupe of *buffi* appeared in Paris on Au-

gust 1, 1752, and presented Pergolesi's *La serva padrona*. Jean Jacques Rousseau immediately declared in favor of Italian music, described the French language as unmusical, and predicted that France would never have any music of its own. The war was on, and some 60 pamphlets, pro and con, flooded the city. They are all now collectors' items, and the Music Division has more than half.

Both of the items just acquired were published in 1753. The *Lettre critique et historique sur la musique française, la musique italienne, & sur les bouffons* is supposed to have been written by Jean Baptiste Jourdan (1711-93), but one L'Héritier is also suggested. *La Réforme de l'Opéra* has been attributed to both L'Héritier and Caux de Cappeval (d. 1774).

Miscellaneous

Several colorful and extraordinary items that do not fit the conventional categories.

An official document emanating from the famous Paris Conservatoire shows the amount contributed by each faculty member to the "Souscription au profit des blessés de l'armée d'Italie." The list is signed at the end by Auber, November 17, 1859, by which date 76 teachers had subscribed 461 francs. Daniel-François-Esprit Auber (1782-1871) was Director of the Conservatoire Impérial de Musique et de Déclamation from 1842 to his death; perhaps that is why he was forced or felt constrained to give 100 francs. Berlioz, then the librarian, gave 5, Thomas 10, and Halévy 10, but after the last-named is a notation: "a déjà donné 100 frs." Only six teachers gave 10 francs or more; most gave 5, several gave 3, and one gave as little as 2. The "war" in question was promoted by Napoleon III to "deliver" Italy, but it was highly unpopular with the Catholics and plunged him into difficult foreign relations.

Fifty-five huge, folio-sized scrapbooks, filled with newspaper clippings, programs, cita-

tions, etc., reflect the meteoric career of Leonard Bernstein (b. 1918) from 1933 to 1955. A gift from this unique artist, they present him first as a member of the orchestra of the Boston Public School Symphony in the school year 1933-34. A program of the class day exercises of the Boston Latin School on April 23, 1935, discloses that he played an unspecified piano duet with Edward M. Goldman. The speaker on that occasion was the Honorable Joseph P. Kennedy, Chairman of the Securities and Exchange Commission. The final number of the program was the "class song," for which Mr. Bernstein wrote the music and collaborated in writing the words. (The holograph melody is here, too.) The earliest concert program in the collection is for one on May 14, 1934, at which the 15-year-old boy appeared in the Roxbury Memorial High School with the Boston Public School Symphony Orchestra, T. Francis Burke conducting, and played the last movement of the Grieg Concerto. Truly there is an inexhaustible supply of information in these beautifully organized scrapbooks.

Nearly a hundred years earlier an influential abolitionist song collection was issued:

The anti-slavery harp: a collection of songs for anti-slavery meetings. Compiled by William W. Brown, a fugitive slave.

Boston: Bela Marsh, 1848.

The compiler prefaced these 48 songs with a statement in which he said: "The demand of the public for a cheap Anti-Slavery Song-Book, containing Songs of a more recent composition, has induced me to collect together, and present to the public, the songs contained in this book . . . The larger portion of these songs has never before been published; some have never been in print . . . To all true friends of the Slave, the Anti-Slavery Harp is respectfully dedicated." A few tunes are indicated, and among them it may be noted that "Ye Sons of Freedom" was sung to *La Marseillaise* and "Spirit of Freeman, Wake" to *America*.

It is always a pleasure to report new material relating to the American genius, George Gershwin (1898–1937). An exquisite gold commemorative medal, slightly more than two centimeters in diameter, shows the composer in profile with his name beneath. Above, circling his head, is the inscription "Epoque d'Or des Grands Maîtres de la Musique." On the reverse is the name of the source: "La Numismatique Universelle Argor—Suisse"; the medal was made in Chiasso by Argor and distributed by l'Union de Banques suisses. The same organization has issued gold medals for a number of other composers, among them Bach, Beethoven, Berlioz, Brahms, Chopin, Debussy, Liszt, Mozart, Moussorgsky, Schubert, Verdi, and Wagner. Gershwin's inclusion needs no further comment. A slightly larger medal, not gold and disclosing nothing about its origin, has the composer seated at a grand piano writing on score-paper. Underneath his likeness is the legend "American Popular Classicist." His face in high relief and his name appear on the other side. Both of these medals were given to the Library by Ira Gershwin.

Not the least interesting Gershwin item in the Library is a piano-vocal score of *Porgy and Bess* published in the Soviet Union in 1965 (by the State Publishers Music in Moscow). The title and text are in Russian and English; a preface by G. Schneerson is in Russian only. This famous work was first produced in Boston on September 30, 1935, but Russia remembers it from the great Negro company that gave it in Leningrad on December 26, 1955 (see Truman Capote's *The Muses Are Heard*, New York, 1956).

The man who made medieval music popular was surely Noah Greenberg (1919–66), whose untimely death is lamented by his friends and admirers. His most notable success was *The Daniel Play*, also known as *The Play of Daniel*. The music, transcribed from a manuscript in the British Museum by the Rev. Rembert Weakland, was adapted for

voices and instruments by Greenberg, and W. H. Auden supplied verse-narration. When Greenberg first performed it as a dramatic spectacle with his New York Pro Musica at The Cloisters in New York on January 2, 1958, a masterpiece was born. It was tremendously successful, in America and Europe, and now the "Performing score (Noah's copy)," with his innumerable markings, corrections, and changes, is in the Music Division, a gift of the artist before he was stricken. With it are three scrapbooks that describe its triumphs in city after city.

A most interesting published score with the composer's holograph changes was received at the very close of the fiscal year, the second ("Resurrection") Symphony, in C minor, by Gustav Mahler (1860–1911). It was published in 1897 by F. Hofmeister, Leipzig, but the premiere had taken place in Berlin 2 years earlier, March 4, 1895, under Richard Strauss. Bruno Walter, who once owned this score, recorded the work for Columbia (M2L 256), and in his jacket notes he recalled: "I still remember him [Mahler], at his desk, bent over the score of the second Symphony, deeply absorbed, writing, erasing—for he never ceased to make corrections in scores of his long after completion." More than half of the pages, 108 out of 209, bear Mahler's red-ink marking, and when a new edition appeared, undated but probably in 1910 or 1911, it conformed in all respects.

A minuscule manuscript (14×9 cm.), bound in gold-tooled morocco, deserves the adjective enchanting. This *Raccolta di rindos* comes from the late 18th century and contains, in neat and tiny handwriting, a collection of 100 arias of such composers as Galuppi, Sacchini, Gluck, Sarti, Salieri, Naumann, Cimarosa, Paisiello, Martini, Traetta, Anfossi, Marcello, and Cherubini. The use of black and red ink augments its attractiveness. Black was used for the melody, simple harmony, and thoroughbass; red for orchestral cues, *ritornelli*, amplified harmony, and in-

strumental ornamentation. Obtained with the aid of the Heineman Foundation, it is a lovely luxury item of 200 years ago.

Saint-Saëns, besides being a superb composer, was also an eloquent and persuasive essayist and critic. Consequently special satisfaction was felt when, with Heineman Foundation help, a holograph essay showing his literary fluency and straightforward thinking arrived. Entitled *Lettre de Las Palmas* and dated March 30, 1897, it was published with astonishingly few changes on pages 230–243 of his *Portraits et souvenirs* (Paris, 1899). In the essay the author addressed himself to two subjects, prosody and ballet, and skillfully brought them together. When printed, the *Lettre* was dedicated to a Madame J. Adam, but her name does not appear in the manuscript. On the final page Saint-Saëns used the word *retamas*, and knowing the vagaries of printers he wrote at the bottom: "RÉTAMAS prier de ne pas faire de faute d'orthographe dans ce mot espagnol."

In 1963 a substantial and fascinating book appeared, *The Great Pianists*, written by Harold C. Schonberg (b. 1915), music critic of the *New York Times*, and it attracted wide and favorable attention. Now the author has given to the Library the original holograph draft, a vast amount of notes, and the typescript sent to the publisher.

And from Hugo Weisgall (b. 1912), eminent American composer of operas, came the typewritten libretto of his one-act *The Stronger*, which was based on a play by Strindberg. The librettist was Richard Hart, but in this typescript the composer inserted, in pencil, many changes and one important musical alteration. The first performance of the opera occurred in Westport, Conn., on August 9, 1953.

Archive of Folk Song

Authentic Jewish music has not been well represented in the Library's Archive of Folk

Song until this past year, and a splendid opportunity was seized to remedy this lack. Ben Stonehill of Long Island City lent his collection for duplication, and over 1,000 songs now repose on our shelves in reels of magnetic tape. These provide a fine documentation of Jewish culture in ghettos, rural areas, and even European concentration camps as transmitted by Jewish immigrants to New York after World War II.

Another unique collection that the Library was given the privilege of duplicating was the one belonging to the Egyptian composer, Halim El-dabh (b. 1921). It consists of 95 tapes of authentic Ethiopian music, a virtually unexplored musical area.

It is a pleasure to report that Joseph C. Hickerson of the Archive staff was able to make two recording expeditions that netted valuable material. Both were nearby, but no less important for that reason. From Robert Beach of Washington, D.C. (and formerly of Iowa), he obtained 3 hours of fiddle-tune playing, which is the essential ingredient of square dancing, and from Fields M. Ward, of Forest Hill, Md., 3 hours of songs and pieces for guitar and banjo. Mr. Ward, who was previously represented in the Archive's holdings, also commented extensively on folk music activity in his native Grayson and Carroll Counties, Va.

J. Scott Odell, on the staff of the Musical Instruments Section of the Smithsonian Institution, recently journeyed to southern Virginia and North Carolina seeking homemade instruments and recording their sound. From the results of his investigations the Archive obtained about 4 hours of interesting homespun music played on homemade banjos, dulcimers, bones, mouth bows, guitars, and fiddles.

Burl Ives (b. 1909), folk and ballad singer and star of stage, screen, and radio, presented 12 large wooden crates packed with all manner of professional and biographical material that covers his career as a public entertainer.

There is a wealth of photographs, correspondence, scripts, contracts, and clippings. There are also many reels of motion picture film, and a large quantity of sound recordings on both disc and tape. This material will be a boon to a social, dramatic, or musical historian studying the life, style, and influence of this genial and talented performer.

Recorded Sound

Donald L. Leavitt, Head of the Music Division's newly established Recorded Sound Section, reports that the past year has been of historic importance for the Library's work with recorded sound. In the fall of 1965 Ulysses Walsh of Vinton, Va., made the first of several projected gifts from his world-renowned collection of recordings and related materials. Widely known as "Jim" Walsh, he has been the editor of "Pioneer Recording Artists" in *Hobbies* magazine for a quarter of a century and a regular contributor and consultant to *American Record Guide*, *Variety*, and many other publications dealing with music and show business as reflected on records. His own collection of records, which he modestly estimates at some 30,000 items, literally fills every room of his spacious colonial home in Virginia. Largely stemming from the acoustical period, they were chiefly made between 1895 and 1925, with particular strength in Edison's incomparable "Diamond Disc" reproductions of the teens and twenties and the Pathés of the same years. Artists extensively represented in the collection include the ragtime luminaries Vess L. Ossman, Fred Van Eps, and Gene Green, the variety artists Len Spencer, Billy Murray, and Ada Jones, and concert artists who range from the late Australian baritone, Peter Dawson, to Sergei Rachmaninoff.

Mr. Walsh's 1965 gift, however, consists of literary and printed materials; the discs and cylinders and even his personal papers are yet to come. So far about 4,500 items have

been received, in all forms and sizes from large volumes to small circulars and broadsides. The record catalogs, annual issues and supplements, date back to 1892 and list the products of such companies as Columbia, Edison, Edison-Bell, Imperial, Beka, Gennett, Zonophone, King, Swallow, Invicta, and Victor, large and small, foreign and domestic. These catalogs, as well as the many periodicals and monographs in the collection, will give future researchers a matchless source of discographic reference. A detailed description of these materials, however, will have to wait until they are processed and organized.

Among the recordings received last year David Bornet's collection of 225 78-rpm shellacs demands special mention. The donor, a Washingtonian, has given a small but choice collection worthy of supplementing the one assembled by John Secrist and reported in the January 1964 *Quarterly Journal*. In the new gift are many voices from this century's "golden age" of operatic singing, including Caruso (16 items), Farrar (11), Gadski (6), Journet (7), McCormack (7), Melba (8), Sembrich (5), and Tetrizzini (8). But the collection is also interesting for its discs of military band music, some 70 of them made by Prince's, Pryor's, Sousa's, and other bands. Only a few records can be listed here:

Alda, Frances, *soprano*

L'ora o Tirsi, *Manon Lescaut* (Puccini); Victor 87079

Ancona, Mario, *baritone*

Serenade de Don Juan (Tchaikovsky); Victor 88168

Battistini, Mattia, *baritone*

Vieni, meco sol di rose (with Emilia Corsi), *Ernani* (Verdi); Victor 92008

Campanari, Giuseppe, *baritone*

Eri tu, *Ballo in maschera* (Verdi), and Toreador song, *Carmen* (Bizet); Columbia A5125

Eames, Emma, *soprano*

Voi lo sapete, *Cavalleria rusticana* (Mascagni); Victor 88037

Gadski, Johanna, *soprano*

D'amor sull'ali rosee, *Il trovatore* (Verdi); Victor 88379

Garden, Mary, *soprano*
 Sempre libera, *La traviata* (Verdi); Columbia
 30696

Gerville-Reache, Jeanne, *contralto*
 Mon coeur s'ouvre à ta voix, *Samson et Dalila*
 (Saint-Saëns); Victor 88184

Gilbert, Charles, *baritone*
 Quand la flamme de l'amour, *La jolie fille de
 Perth* (Bizet); Victor 74208

Lussan, Zélie de, *mezzo-soprano*
 La paloma (Yradier); Victor 64003

Matzenauer, Margarete, *mezzo-soprano*
 Se tu m'ami (with Amato), *Carmen* (Bizet);
 Victor 89061

Melba, Nellie, *soprano*
 O soave fanciulla (with Caruso), *La bohème*
 (Puccini); Victor 95200

Michailowa, Maria, *soprano*
 Let joy abide (Trojansky); Victor 61181

Plançon, Pol, *bass*
 Les deux grenadiers (Schumann); Victor 85024

Sembrich, Marcella, *soprano*
 Ernani inviolame, *Ernani* (Verdi); Victor 88022

Tamagno, Francesco, *tenor*
 Morte d'Otello, *Otello* (Verdi); Victor 95002

Whitehill, Clarence, *baritone*
 Wotans Abschied, *Die Walküre* (Wagner);
 Victor 74305

Zerola, Nicola, *tenor*
 La rivedro nell'estasi, *Un ballo in maschera*
 (Verdi); Victor 64165

Isham Jones' Orchestra
 Easy Melody and Somebody's Wrong; Bruns-
 wick 2500

Mound City Blue Blowers
 San and Red Hot; Brunswick 2602

Sousa's Band
 Invitation to the Waltz (Weber); Victor 88022

As varied documentary applications of recorded sound develop more widely, music becomes only one element in a huge field. The overwhelming majority of recordings received by the Music Division are, of course, musical and will continue to be so in the foreseeable future, but each year the increase in recordings relating to other disciplines and research areas is noted. As the custodian of nonmusical recordings as well as musical, the division is happy to report acquisitions of significance and special interest.

The Center for the Study of Democratic Institutions (Santa Barbara, Calif.) was established by the Fund for the Republic to analyze the state of a democratic society in the political, social, economic, and technological framework of the 20th century. Hundreds of aspects of the contemporary problems of a free society have been discussed and examined on tape by some of the foremost thinkers of our time. Copies of all these tapes were presented to the Librarian of Congress by Justice William O. Douglas, a cochairman of the center, and as new tapes are made, copies will be received from the center on a continuing basis. Among the speakers recorded on the 208 reels already received are Stringfellow Barr, Senator Joseph Clark, Leroy Collins, Mr. Justice Douglas, Secretary Orville Freeman, Senator William Fulbright, Vice President Humphrey, Aldous Huxley, Robert M. Hutchins, Alfred A. Knopf, Admiral Rickover, Upton Sinclair, Adlai E. Stevenson, and Rexford G. Twigg.

Further indication of the variety of nonmusical subjects represented in the year's receipts is found in the Colloquium on the Present State and Future Prospects of the Classics in Education (University of Pennsylvania, 37 reels) and the ninth Conference on Analytical Chemistry in Nuclear Technology (11 reels).

Such additions to the recorded sound collections, both musical and nonmusical, help to build a research reservoir of the highest order, in keeping with the Library's parallel holdings of books and manuscripts. For historic rarities, for the unusual and the exotic the Library is deeply grateful. But it is just as grateful to the scores of record manufacturers in this country who regularly donate their current output. For many years these gifts have been the foundation on which the collections have grown. To every one of these donors and to the Record Industry Association of America for its invaluable cooperation the Library owes warm thanks.

Some Recent Publications of the Library of Congress¹

Chaos and Control in Poetry; a Lecture Delivered at the Library of Congress October 11, 1965, by Stephen Spender. 1966. 14 p. 15 cents. The 1965-66 Consultant in Poetry in English at the Library discusses, as he puts it, what he thinks "makes poetry poetry, what makes the poet a poet." In a broad survey he analyzes the approaches to poetic composition of the romantic and classical poets, the imagists, and several modern poets.

Children's Literature; a Guide to Reference Sources.

Prepared under the direction of Virginia Haviland, Head of the Children's Book Section. 1966. 341 p. \$2.50. This annotated bibliography describes more than 1,000 books, articles, and pamphlets selected on the basis of their estimated usefulness to adults concerned with the creation, reading, or study of children's books. Among the subjects dealt with are history and criticism, authorship, illustration, bibliography, reading guidance, storytelling, folklore, poetry, and the library in relation to children's books. International studies and those relating to foreign countries are treated in separate sections. The volume contains reproductions of illustrations from old and present-day books.

¹ Priced publications are for sale by the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402, unless otherwise noted.

National Union Catalog of Manuscript Collections, 1965. Compiled by the Library of Congress from reports provided by American repositories. 1966. 701 p. \$15. Available from the Card Division, Library of Congress, Washington, D.C. 20541. More than 2,000 collections of manuscripts in 120 repositories are described in this volume, which continues a series that began with the years 1959-61. A 415-page index covering the 1963-64 volume as well as this one is a valuable feature of the book.

Subject Headings Used in the Dictionary Catalogs of the Library of Congress. 7th ed. 1966.

1,432 p. \$15. Available from the Card Division, Library of Congress, Washington, D.C. 20541. Subject headings published in previous editions of the list and in their supplements through June 1964 are contained in this volume, the largest single publication produced by the Government Printing Office through the use of computers and photocomposition. The work is kept up to date through supplements, which since January 1966 have been printed by the automated printing techniques used for the 7th edition. It will be possible to incorporate the supplements with the tape for the basic list to form a new edition, thus eliminating much of the typesetting and proofreading heretofore required.

